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FOOM
Nº 21
SCIENCE FICTION SPECIAL

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FOOM

№21

Starship FOOM STAFF:

STAN LEE
pilot

DAVID KRAFT
navigator

JIM SALICRUP
stellar stalwart

SOL BRODSKY
cosmic captain

MARIE SEVERIN
celestial superlady

THE NEW YORK TRIBE
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JOHN ROMITA, JR.
WARREN STOROB
FLORENCE TUMMINELLO
DUFFY VOHLAND
MICHELE WOLFMAN
and the whole blamed bullpen / crew of Starship FOOM

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BE ONE WITH THE FOOM

Who could have predicted, even as recently as five years ago, that Science Fiction would one day enjoy the unbelievable cultural status and commercial success of recent times? Not me, that's for sure!

And, I'll wager, not many of the future-minded writers and artists who struggled for years in the *genre*, and who had long since grown used to being undeservedly ignored.

I remember when, not long ago, it was unthinkable that an S-F novel might make #1 on the national bestseller lists . . . but I have since seen it happen—and not just once, but repeatedly. The same holds true for major motion pictures. That a science fantasy film would one day break all world attendance records was . . . well . . . sheer daydreaming. An escapist fantasy. Science Fiction.

It is now, of course, indisputable fact. The media wave is washing over the world: STAR WARS. CLOSE ENCOUNTERS OF THE THIRD KIND. Even LOGAN'S RUN was part of the inexorable S-F explosion.

And Marvel has been in there all along, plugging, pushing and promoting Science Fiction even before anyone dared dream it would ever become so enormously popular. We did KILLRAVEN (WAR OF THE WORLDS), not to mention DEATHLOK and so many others, and we're also particularly proud of UNKNOWN WORLDS OF SCIENCE FICTION, an anthology magazine that featured superb comics adaptations of classics, as well as all-new S-F stories.

When it comes to movie magic, Marvel more than any other publisher in the comics field recognized the potential of expanding and embellishing Science Fiction films, and made an early commitment to producing illustrated versions in comics form. The results are instant legend. CLOSE ENCOUNTERS. 2001: A SPACE ODYSSEY. And the sensational STAR WARS!

To put it in the parlance, the boys in the Bullpen are bullish on Science Fiction. And so, to honor Marvel's most outstanding efforts in the S-F field, we've produced this special issue of FOOM.

Of course, all through the Marvel Age of Comics, *Stan Lee, Roy Thomas* and the rest of us fun-lovin' writers and artists have done so much material that might be considered Science Fiction—from the FANTASTIC FOUR to the SILVER SURFER to CAPTAIN MARVEL—that just to catalog it all would be an encyclopedic task the enormity of which is beyond even the far-reaching efforts of FOOM.

For that reason, we've chosen to spotlight in this *S-F Special* only the most singular and outstanding of Marvel's modern forays into the field.

Also, in this ish, we unveil the results of the latest annual *Irving Awards* poll, as voted by the Friends Of Ol' Marvel. And, what's more, we're taking this opportunity to alter the designation and to officially dub them, now and forevermore, *The FOOM Awards!*

Finally, let me remind you that as a member of the fantastic force of FOOMers, you make this magazine possible. Exclusive, not sold at any newsstands, this fabulous fan mag can only be acquired by mail and is available only to the inner elite of Marveldom Assembled. So be sure to renew—and always be on the alert to enlist new recruits into the FOOM Force!

In return, you'll be assured of receiving the best blamed behind-the-scenes fanzine that the ever-modest Marvel Bullpen is pandemoniously empowered to produce. And you know us—we just can't help but get better all the time! So be one with the FOOM Force—and be here next ish for our magnificent *Marvel in the Media* spectacular. Until then, take care and stay aware.

FOOM forever!

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MIGHTY MARVEL

STOP THE PRESSES!

Don't look now, but what with the SUPERHERO WOMEN, not to mention RED SONJA and mighty MS. MARVEL, it's the age of the dynamic damsels. They're all the rage!

And as if to bear out our cavortin' contentions, *Newsweek*, the nifty national news mag, devoted a full page to the comics sensations known as the superheroines (20 March 78). Smilin' *Stan Lee* was quoted, and a couple panels featuring Medusa and the Black Widow were reprinted in all their four-color glory. Why, even our Dear Competitors managed to sneak into the story!

The day of the high-flying feminists is upon us—and you read it right here in FOOM first!

THE LITTLE GIRL WHO LIVES DOWN THE LANE

Attention! all Marvel movie mavens: for those of you who saw the scintillatin' movie version, starring *Jodie Foster*, we've got some snappy news for you about the original novel, (also titled THE LITTLE GIRL WHO LIVES DOWN THE LANE, coincidentally enough).

It seems erudite author *Laird Koenig* numbers among his accomplishments not only screenwriting, and playwrighting for Broadway, as well, but also a certain familiarity with everyone's friendly neighborhood web-slinger! Yes, indeed, sly ol' Laird slipped in mention of none other than Spidey himself in Chapter 18 of his titanic thriller...for which the bashful Bullpen, enthralled by his spellbinding story, is eternally grateful.

Mighty Marvel is everywhere in the media these days!

BULLPEN BASH!

In honor of Amiable *Archie Goodwin*'s return to the rock 'em-sock 'em ranks of freelance writers, the mighty Marvel Bullpen became host to a gargantuan and gregarious going away party that left all and sundry smiling for days following.

Indeed, even stalwart *Stan the Man* managed to find a break in his frenzied and increasingly busy schedule to relax and mingle with his fellow frantic Marvel cohorts! A wild time was had by all, and just to test your familiarity with the friendly folks in the Bullpen, we're gonna toss a tiny challenge at ya.

MINI-ITEMS

LOOK WHO'S SMILING NOW!

Drake-ophiles the world over are familiar with the most famous skinflint bird of all, Scrooge McDuck—and the wonderful work of cartoonist *Carl Barks*. Well, it just so happens that even a died-in-the-feathers duck freak like Mr. Barks gets off on the somewhat offbeat and utterly unusual adventures of our favorite non-conformist fowl, HOWARD THE DUCK.

Or, as Howard himself might say, "Piano."

EVEN MARVELMANIACS GET THE BLUES!

Trippy *Tom Robbins*, word-slingin' wonder of the wild sentence set, and amazing author of ANOTHER ROADSIDE ATTRACTION and EVEN COWGIRLS GET THE BLUES, is—what else?—a confirmed Marvel madman.

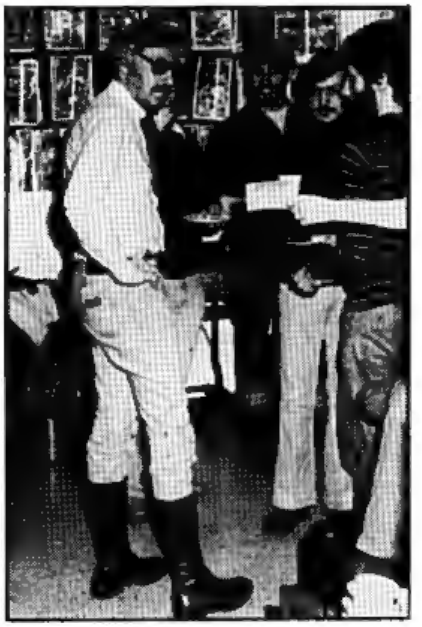
Ever since COWGIRLS shot onto the trade bestseller lists, typewriter-tappin' Tom has been the toast of the town. Of course, we knew he was great all along—ever since ANOTHER ROADSIDE ATTRACTION—and *Dave the Dude* and *Steve* (Baby) *Gerber* have been among his biggest Bullpen boosters. Why, Steverino even expressed his accolades for riotous Robbins in the notorious all-text issue of HOWARD THE DUCK.

Which makes it all the more gratifying to learn that, as quoted

in the August 1977 issue of *Crawdaddy* magazine, Tom Robbins "digs Howard the Duck."

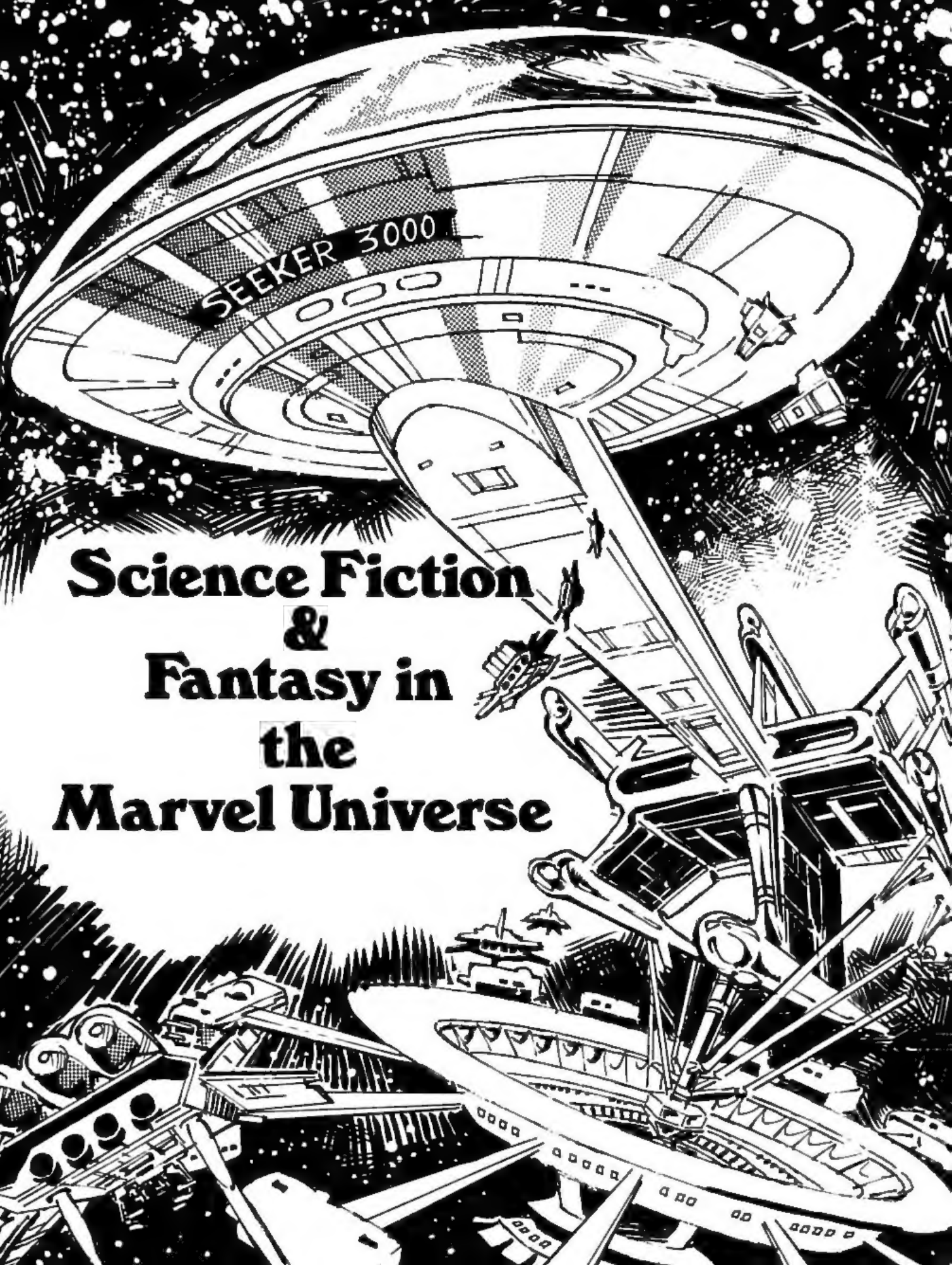
Welcome aboard, Tom! *Wauugh!*

How many of the stalwarts in the accompanying candid photos can you identify? (We'll give ya a hint: the guy in the boots *isn't* Clint Eastwood!)



Note: **We're just so blamed busy here at the bombastic Bullpen that sometimes mighty Marvel news items slip right past us—so if you see anything that might deserve mention here, please pass it along to us, and earn our undying gratitude as well as a plug in these very pages.**

Thanks, fellow FOOMers!



Science Fiction & Fantasy in the Marvel Universe

DOUG MOENCH

SEEKER 3000!

"The basic concept of SEEKER 3000 is that our solar system is going to be destroyed in some way. And, the idea of the ship itself was to take a special crew and craft out of the solar system—to escape and search for a new earth, to colonize. The Marvel Universe is so complicated these days that anything you do has to be measured against what has already happened—or what should logically happen within the parameters of the Marvel Universe. That's a tremendous limitation in a lot of ways. The advantage of SEEKER 3000 is that it's removed from all the immediacy of current Marvel continuity.

"But the comic is a whole lot more complicated than most of the other comics—it had to be, because it's such a big thing. I mean, we're destroying the whole solar system! And we're introducing six major characters, a whole set of bad guys—and before we can destroy the solar system, we essentially have to create it, because the system is entirely different from what exists now. All of the nine planets, while not colonized, have space stations orbiting them. Earth is seen disintegrating—but none of the scenes take place on earth. They're all out in the ship, on space-stations and colonies and so forth. It was an enormous undertaking for a single issue of a comic-book! I wound up providing artist *Tom Sutton* with what was almost a panel-by-panel plot breakdown. It was almost a full script. I think SEEKER 3000 is a good comic, and even standing against all the other comics coming out at the same time, I think it will hold up very well.

"Tom Sutton did as good a job as was humanly possible. I love Tom's stuff. The 'Future History Chronicles' in PLANET OF THE APES, which I did with Tom, is one of my favorite series for Marvel Comics.

"I want SEEKER 3000 to be a series. The first issue is nothing more than the springboard for a series. I was working under the assumption that it was actually the first issue of a new series, even though it's going into MARVEL PREMIERE. I've invested a lot of time and effort into this first issue, yet I'd say a good 60% of the work I did does not show up in that first episode. It's all background stuff—studies of the main characters and so forth that never appeared, just because there was no room. The future potential is unlimited! Imagine what could happen on their journey to colonize the planets, including the actual colonization itself! SEEKER 3000 won't be one of those strips where nothing ever happens—where they keep looking for the 'new earth,' never finding it, and always encountering planets inhabited by monsters or something, so they have to keep on looking. The way I see it, they will eventually find a planet and colonize it—but the main crew will decide that they're really explorers and they'd rather leave New Earth and go out on new adventures. So it allows them to have a home base to come back to once in a while, and we'll get to see how the new earth is progressing, everything from terra-forming of it to the agriculture and the cloning of livestock. All kinds of stuff. In fact, they clone millions of people! It's not just a few pioneers—they have millions and millions of tissue cells that they can clone into full-blown human beings, immediately. So you have a sort of instant world. I've got lots of stuff planned that I'd love to explore."

CHRIS CLAREMONT

STAR-LORD

"*John Warner*, who was editor of the black-and-white magazines at the time, talked to me about doing a science-fiction story, and we had the STAR-LORD concept, from *Steve Englehart's* original idea, so we decided that we might as well use it. The problem, from our point of view, was that the STAR-LORD saga was originally planned as a twelve-part series for its own black-and-white magazine, which never made it past the planning stages. So the first appearance of Star-Lord was really just the first chapter of this twelve-part saga. Originally, the saga was deeply rooted in astrology. John's knowledge of astrology was fairly good, but mine is zilch. We felt that it would be better for all concerned if we started fresh, so we took the basic structure, the character, the origin and the powers—and from there on took off on our own. Neither John nor I felt comfortable with the characterization of Peter Quill as a total anti-hero. The anti-hero concept might have worked in the original framework of a limited run series—but with an open-minded approach featuring an intermittently-appearing hero, it had to be modified somewhat.

"At the time we started plotting it, we decided not to schedule it until it was almost finished. Too often in comics we've been rushed and so have settled for stock situations. We've exploited the technology of s-f without getting at what I feel is the heart, which is concepts—new ways of looking at things.

"My first issue of STAR-LORD was meant to wrap up all the loose ends left in the origin and to put the series at a jumping off point for anything coming

Stellar *Jim Starlin*'s spacy conception of Star-Lord.

afterward. At the same time, it was an opportunity for me to write science-fiction—not just swashbuckling space-opera. An interesting thing is that we never got to the point where most of the freedoms generally available in a black-and-white comic magazine were required intrinsically by the story, the comic could just as easily have been printed in color. There were no naked bodies and a minimum of violence. The new STAR LORD adventure I'm working on now has some nudity in it, but it's integral to the storyline, not just thrown in gratuitously. It's ideal working in the full-length magazine format. My feeling is that if we ever do STAR-LORD on a regular basis, that is the only format to use, because it gives us enough room to develop a coherent self-contained storyline that you just can't do in a standard 17-page comic book.

"I was working with *John Byrne* at the time on IRON FIST, and he was available for the assignment, so he was chosen as the artist. We felt he could give the story the look we wanted—and he did. I worked out the plot on my honeymoon, and when I gave it to John Warner he was worried that Byrne wasn't going to be able to fit it all into 50 pages. It actually worked out to be about 52 pages. He had no trouble with it. All three of us, the editor, the artist and myself, had input in it. There's a sequence when Kip, Sandy and Star-Lord are being hypnotized and brainwashed into thinking they're on Kip's home planet. I'd done a sequence on Windhome and another sequence on Sandy's planet, but Byrne decided the Windhome sequence was much better visually, so he expanded it and cut the other scene. And, looking at the plot and looking at the finished art, I agreed with him. It made the point much more effectively and looked much better. I wanted a neat-looking starship, and Byrne designed one. I wanted a variety of interesting aliens, and Byrne did an excellent job there. The same with the 'widget.'

"In a lot of ways, I don't think I was wholly successful in writing my first Star-Lord story. In retrospect, it would probably have been better to have his origin appear somewhere in the middle, rather than at the end. In tacking it onto the end, the details of who and what Star-Lord is are kind of anti-climactic. Still, we wanted to give Star-Lord a human dimension, something people could identify with, and I think we were successful in doing that. There was actually nothing very likeable about the original Peter Quill; he was a rotten person who shot people out of a psychotic desire to do something. The Star-Lord I was writing was a much older, much more mature person.

"And yet, at the same time, there's a lot missing from his make-up. That's what the story I'm doing now is all about. If you put the two side-by-side, the first story is a classic Bob Heinlein/Ed Hamilton sort of space-opera, complete with heroes, villains, a couple ingenues, neat visuals and a wild technology. The second story essentially involves only Star-Lord and the ship, and the world they're on is a desert where, although there are aliens, we never really see them. It's a character piece—and a mystery. We're hamstrung in comics in the sense that science-fiction is classically a literary medium—it's something you deal with in textual images. In comics, we don't deal so much in words as in pictures. You can't do a story in which people are basically just standing around in a room—you've got to have movement, pace, and action. But on the other hand, the Star Lord story I'm doing now stands or falls on my writing. There are spectacular visuals by *Carmine Infantino*, of course, but in the end it's up to me.

"I should point out that in the art, as much of the credit for its quality should go to the inker as to the penciler. *Terry Austin* did a fantastic job over John Byrne, and *Bob Wiacek* is eager to embellish Carmine's interpretation of Star Lord.

"MARVEL PREVIEW #14, starring STAR-LORD, is going to be something really different—so watch for it."

STEVE GERBER

GUARDIANS OF THE GALAXY

"As I recall, it was my idea to revive the GUARDIANS OF THE GALAXY strip. Initially, we did a five-issue story in THE DEFENDERS, co-starring the Guardians, which started out in an issue of GIANT-SIZE DEFENDERS. It was more or less a trial appearance to find out if anyone was interested in the strip. We had *Dave Cockrum* redesign the costumes, we created a new starship for them to pilot, and we revised the premise of the strip, so that they were no longer fighting the Badoon on earth, and sent them off amongst the stars.

"Most of the comics series I was scripting then were set in the present. I wanted to do something that combined the standard super-hero elements with something a little different, so that I could give my imagination a bit more play. There had only been one other story of the Guardians done previously, and that was almost five years earlier. As a result, we assumed that most of the readers hadn't even seen the original Guardians story (although I think it was later reprinted, between the time of THE DEFENDERS' stories and the time when they received their own comic). But we wanted to expand and enlarge upon what had been done. I didn't feel that the characters in the original story had much meat on their bones in terms of characterization. I wanted to make Vance Astro a little crazier than he had been, after having been locked up in that space capsule for 200 years—and I wanted to make Charlie a little more militaristic, make Yondu more spiritual and Martinex more the scientist. Nikki was thrown in as an X-factor. The conception was, I think, half mine and half *Mary Skrenes*'. I wanted to do a girl—a Mercurian—because there wasn't one in the group. So she was our token female and our token Mercurian. We devised the name, we devised the character, and I think it was Mary who came up with the explanation that she had learned history from all these old tapes, most of which stopped after 1940. So she spent all her time wandering around the cosmos listening to all those tapes over and over again, until she wound up with a speech pattern somewhere between Humphrey Bogart and a teeny-bopper. And that was basically the idea of Nikki.

"Although there were various themes in the particular stories, I did not have a theme as a whole. Yet these five exiles would really be as much outsiders on earth as they would be among the stars. So if there was a theme, ultimately, that was it. Ultimately, their rationale for leaving earth was the fact that everyone else was normal, except for this last Jovian, last Plutonian, and last Mercurian—and Vance was the one and only, a human candy-bar wrapped in aluminum.

"As for an explanation of the Guardians' proper place within the Marvel Universe, it entailed virtually an entire issue of THE DEFENDERS to explain the future history of earth from 1980 to the year 3015. Then a corollary explanation that this was only one possible course of history—that it need not necessarily be the only one, and that the events of the present could alter it—but that it was still the future, at least as the Guardians would experience it. That's a confusing enough paradox, as it stands. I really didn't want to delve into the rest of the Marvel continuity—I didn't want to talk about Iron Man, who died in 1998, or go into the Guardians meeting the Kree or the Skrulls or the Watcher or whatever—basically because I didn't want to put anyone into the position where they would ever have to explain this whole mess again. Therefore, it seemed better to create new nemeses and new races for them to encounter.

"There's no particular reason I used satire in the strip. I think, for better or

The Hawk-God on high, by *Milgrom* and *Wiacek*, from MARVEL PRESENTS #10.

worse, it's a world view that I have, and I can't keep it out of my writing—no matter what I do. In the particular instance of the Cosmic Consumation experienced by Nikki and the Topographical Man in #7, both *Al Milgrom* and I knew we could get our heads chopped off for dealing with such a controversial subject—but there was a very valid reason for presenting that scene the way we did. It seemed that was the only real way to conclude that story. Any other ending seemed false. It had nothing to do with going out of my way to be controversial. A lot of people wrote in about it, and appreciated it—and the funny thing was, we couldn't print the letters! They were too explicit!

"Basically, Al Milgrom and I worked together the same way I have with almost every other artist. I typed up a plot and sent it to him, he drew it—and if he had any questions, he'd contact me and we'd work 'em out. Al and I are friends, and we had a basic conception of the Guardians that pretty much matched up. But other than that, we didn't work together particularly closely. I let him do the artwork, and I worried about the words.

"I don't think science-fiction is basically my inclination, actually. THE GUARDIANS OF THE GALAXY was something I wanted to do, because I have never done a project like it—and because Marvel didn't have a comic like it at the time. I think the Cosmic Consumation has to be the highlight of the series for me. I don't know how I could top that. The logical thought behind it was that this was the supreme affirmation of life—as opposed to the Topographical Man, who was the embodiment of anti-life."

ROGER STERN

GUARDIANS OF THE GALAXY

"THE GUARDIANS OF THE GALAXY was basically my first regular title for Marvel. I picked it up under circumstances that have since become a trademark for Marvel—it was already late, and not only that, but my first issue was to be the conclusion of a two-part tale about the origin of Starhawk. When Steve brought in the pages of the preceding issue, I said, 'Gee, this is really bizarre, Steve! How does it end?' And Steve revealed that he hadn't really figured that out yet.

"I was thunderstruck.

"There was a lot of pressure on me, since the comic was so late, so I re-read everything there was on the Guardians. And suddenly it occurred to me that these Arcturians were the same ones—or ancestors of the ones—who appeared in Steve's *Morbius, the Living Vampire* series. So I got the whole idea for what became of Starhawk's children and an inkling of how I was going to complete the origin. I was over at *Chris Claremont*'s for dinner one evening, and we tossed ideas back and forth. Chris was a big help. And, basically, that's how I worked out the conclusion of the origin.

story, as it appeared in MARVEL PRESENTS #10. Of course, *Al Milgrom* was a great help, too! And *Jim Starlin* helped quite a bit, because he was doing an issue of CAPTAIN MARVEL at the same time as Al Milgrom was doing an issue of the GUARDIANS, while out on the West Coast. Starlin helped him lay out the Guardians story, and I just recently got a chance to thank him for that in a DOCTOR STRANGE letters page, because the original letters page that was to appear in that issue got dropped because that issue worked out to be an 18-page story.

"I suppose people could take me to task for killing off Starhawk's kids, but I'm proud of it. I did it and I'm proud of it. I've always had this thing about super-hero offspring—unless they've got a good purpose for being there, they're in the way. You've got this ultra-cosmic character, Starhawk, both male and female, roaming the galaxy for a thousand years—and suddenly, about six or seven years ago, he decides to have kids. So, by artificial test-tube means, he has three kids. Once in a while he visits them on the environmentally self-contained asteroid. The whole contradiction annoys me. You've got this character, 'One Who Knows,' who every so often goes off and plays 'Ozzie and Harriett.' And, if anyone really remembers the *Morbius, the Living Vampire* stuff, then I'm sure they're secure in the knowledge that the kids aren't gone forever, because they know how the kids can be brought back, quite easily. And I'll just let it go at that.

"Working on a science-fiction comic was a new experience for me. There was very little to connect the Guardians with the regular Marvel Universe. Eventually, they would have come back to earth to see what was going on, because there have been some other Marvel time-travel tales that have touched on the 31st Century. In fact, Siseneg, from DOCTOR STRANGE, came from the 31st Century, and said that sorcery in his original time period had undergone a big renaissance. Almost everyone had been getting into sorcery. So that would have been a storyline I would eventually have touched on.

"The foundations that Steve had set up were very good. Nikki was—and still is—a great character to write. The whole relationship between her and Vance is a great thing to play off. Starhawk was an enigmatic cosmic character with the unique male/female identity. But a thing that always bothered me, of course, was that any story about the future is of necessity going to be a *possible* future story. Steve had constructed a general history to explain the existence of Killraven and Deathlok and all the relationships leading up to the 31st Century. Generally, I followed Steve's outline, but I went a bit further and set up a separate outline for myself, going back to the year 10,000 BC, because the Caretakers from Arcturus were also involved in the storyline. It became a lot like E.E. 'Doc' Smith's LENSMEN series, so I did a tremendous amount of research to track things down. *John Byrne* did a little astronomical studying and discovered that in the year 2001 Mars would be in position that would put it equidistant from both earth and counter-earth. Going on that theory, I assumed that the Deathlok and Killraven stories were based on counter earth, which accounted for the absence of super-heroes in those storylines. There was still an inconsistency, though, because the Guardians had heard legends from both earth and counter-earth, so I developed an hypothesis about the Day of Earth-Merger. Perhaps, sometime in the middle of the 22nd Century, there was some sort of cataclysmic, cosmic calamity that caused the two earths to merge—and because of this intense upheaval, records were lost, things were destroyed and people were left very dazed afterwards. What caused it, I don't know—but that more-or-less explained it for me at that point.

"My approach to the Guardians was very different from Steve's. His stories were very psychological and mine were more space-opera. Purely by coincidence, Al Milgrom and I happened to live in the same apartment building at the time, on the same floor, and there were many nights when we were trying to crack the old deadline doom, passing pages back and forth across the hall. He'd finish one page and hand it to me, and as I was writing, he'd work on another. It was a lot of fun, and I have a lot of good memories about that time."

ARCHIE GOODWIN

CLOSE ENCOUNTERS OF THE THIRD KIND

"The only real problem we had in adapting *Steven Spielberg*'s script was that the whole film was produced under a cloak of secrecy. The secrecy worked against us, and made it very hard for us to get any kind of reference or anything. We weren't able to see the movie until it

A curious comparison: the original version of the CLOSE ENCOUNTERS painting by *Bob Larkin*

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opened in theatres, but we had to begin the adaptation long before that. However, Spielberg's script was very good—probably the best movie script I'd read in the course of doing comics adaptations, or picking properties for comics from movies. So we started out just working from the script, and after seeing the movie, we kind of went back through and corrected some of the really essential things in our version. We maintained some things that were in the shooting script, but were later cut out of the movie. That's a boon to everyone who's really into the story and who reads our version.

"What we tried to do, basically, is to give a kind of overall impression of the movie, since we didn't have sufficient photographic references to work from.

"I really didn't have any worries on whether the project would succeed or not. Once I read the movie script, I though it was terrific. Spielberg has a fairly good track record with his visualization of things and it seemed to me, given Spielberg as the director, and a script that read as well as that one did, CLOSE ENCOUNTERS couldn't help making a big splash. People often like to make comparisons between similar techniques in movies and comics, but the fact is that there's a good deal of difference. The changes in the comic-book adaptation grew out of that difference. The story particularly suffers in the absence of a soundtrack, so when we did the comic, obviously we had to re-emphasize things. The scenes I cut down on, that are very prominent in the movie, involve mostly sound. You go for bigger visuals in the comic. You build up the visuals more.

"*Walt Simonson* and I had worked together before, and I think he has one of the best visual senses of any artist currently working in comics. Looking at the finished comic-book adaptation of CLOSE ENCOUNTERS now, I can't imagine anyone else having been able to do it besides Walt and *Klaus Janson*.

"Walt and I worked very closely on the project. We got together for one evening and spent something like six hours going over the script. We worked out the pacing together, and then Walt began the layouts. The first ten pages were written before we had ever seen the movie. Fortunately, we knew a couple people who'd seen a preview and so we were able to adjust our version. The opening scene in CLOSE ENCOUNTERS where they find the airplanes was not in the script we had to work from—that script opens in the air-traffic controller's control room. Then, later on, there's a scene in the Gobi desert—so I assume that someplace along the line they decided to drop the latter scene and decided to do the flight that disappeared over the Bermuda Triangle, instead. Which, I think, in terms of suspense, was probably a good idea.

"Doing it was a pleasant change from the constant super-hero stuff, and I think one of the appealing things about the movie is the way Spielberg juxtaposed very average people with this—dare I say it—very cosmic experience.

"It's been one of the most satisfying projects I've ever been involved in—one of the best realized. Because of Columbia's blanket of secrecy, things were a little rough, but actually doing it with Walt, Klaus and *Marie Severin* was one of the biggest pleasures I had last year."

. . . and the final version as featured on the cover of MARVEL SUPER SPECIAL #3.

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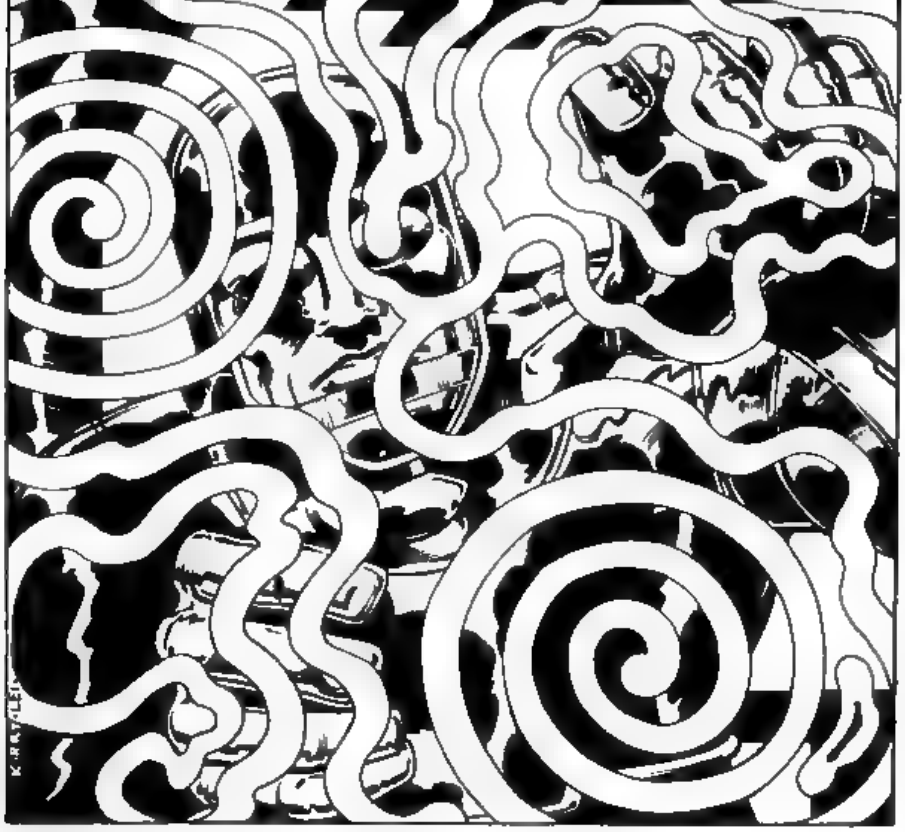
JACK KIRBY

2001: A SPACE ODYSSEY

"When *Stan Lee* offered me 2001 A SPACE ODYSSEY, I accepted it immediately, because I'm always excited about anything I do, and it was an excellent chance to innovate and to make the most of the Marvel Treasury Edition format. I was very happy with that format, because it gives you more pages, and the more room you have to tell a story, the better story you can tell. There's sufficient room to add dimension to the story, to give it character. Listen, if they gave me 500 pages, I'd be delighted!

"I had to do a lot of research for the 2001 adaptation. I had stills to work from, and I also had the Kubrick/Clarke script to work from. The value of the 2001 comic book adaptation lies in the fact that the movie was so important—and I did as good a job as I could for that reason. 2001 has become quite a classic by now.

"The problem is always making the entire comic exciting without benefit of the Cinemascopic screen—and getting the entire story into the comic. The artist's assignment is to try and compete with the camera, which is a pretty tough job. But I did the best I could, and I think I delivered a good comic. Since the movies didn't have a strong hero, that was a problem. Even the villain was actually a faceless computer—and even then it wasn't much of a villain, it was just a machine that was confused. But if you're any sort of a story-teller, the most dramatic points of the story leap out at you—you learn how to pick the dramatic elements out of any sequence. And that's what I did.



Machine Man op-art by *Kirby* and *Leialoha*.

"The computer battle was done in many shades of red for dramatic effect Since you don't have a camera, you have to do your best on paper In a number of scenes I used a collage, integrating photographs with artwork I threw in a lot of dramatic effects to make the comic more readable, I tried to give the comic a little bit of power to get the effect of the movie The last scene, where the hero is in that silent room, I tried to do like Kubrick, in black and white That was an integral part of it It was an eerie scene, because it's in black and white, coming right after the color There's a sudden change I don't usually interfere with our colorists, because they're very competent, but I colored the last two segments of the film the dimension trip and the final scene—myself, just to make sure they were faithful to the picture, and that I got the effects I wanted

"In adapting the movie script, I included dialog and innovation of my own In fact, I even wrote a poem for the sequence just preceding Chapter 2, and I innovated as much as I could, because it was my own version and my own way of doing 2001 I know the Treasury sold well, and Stan told me that they thought 2001 would be a great series as a regular comic I did the best I could with the assignment, and eventually got a good character out of it· MACHINE MAN And, of course, that's who I'm doing now in his own series I think he's terrific—and judging by the great response and mountains of mail I've gotten about him, Marveldom seems to agree (laughter) "

DAVID ANTHONY KRAFT

"I happened to be standing around the Bullpen the day people were scurrying about trying to find someone to script the series right away And *Jim Shooter* said, 'There's Dave Kraft—he can do LOGAN'S RUN ' I replied, '*No!* I'm not looking for any extra writing assignments Leave me alone ' But I made the mistake of actually looking at it—and Shooter sweet-talked me. He said, 'It's *George Perez* and *Klaus Janson!*' And I had really liked working with them on the MAN-WOLF series, so I made the mistake of looking at the artwork, and once I saw it, I weakened So I sort of talked myself into it, after realizing who I would be working with

"Coming in after *Gerry Conway* didn't really pose any problem for me. The difficulty was working off the screenplay There's no real dialog in the film other than a few minor exchanges Mostly, it's people running around shouting 'Logan, *stop!*' And people going, '*No!* Wait!' There wasn't enough dialog in the movie script to adapt into a comic book, so I had to write a lot of new dialog and explain a lot of things that the movie hadn't. In the act of reading, the reader sets his own pace; if there's a weak spot in the plot or a problem of logic, he can go back and say, 'Hey, wait, this doesn't work ' A movie goes by at its own speed, and a viewer really doesn't have a chance to scrutinize it closely and say, 'Hey, what about this?'

"So all the flaws of the movie were magnified in the comic, and I had to think of ways to explain them properly and make them work

"Originally, LOGAN'S RUN was going to be a four-part adaptation of the movie, but it wouldn't fit in four parts There was just too much—too many incidents to cram in—and we kept some of the scenes that had been chopped out of the movie, as well. The whole 'muscle" sequence had been cut out of the film, and both George and I thought it was a really neat sequence. So the adaptation grew from four to five parts. The way we worked, George adapted it directly from the screenplay, doing the breakdowns and embellishing the story from the viewpoint of the art. Then I took over and embellished it verbally, again using the screenplay as a springboard So it was our usual brilliant collaboration. George and I work very well together

"One of the things I wanted to do, which perhaps didn't come across quite as well because the last issue had to be written overnight, is the theme that everybody throughout the story is just doing their job. No one tends to question anything. So all through the scripts I did for LOGAN'S RUN, everybody at some point or another will generally say, 'Well, y'know, I was just doing my job.' Everyone from Francis to Box, right down the line even Logan. And, in the end, I wanted to bring that all together, and sort of punch it home in the last issue But I was barely able to do that, because we had to work on it so fast that I didn't have a chance to find my notes Often, I'll make notes about things I want to cover, themes I want to explore, specific dialog exchanges, and so forth And, inevitably, those notes get lost So I'll have an issue in front of me, ready to write, and realize that I've already got this scene down someplace. . . If I can just find it I'll waste all kinds of time looking for the notes, and wind up writing the issue without them, anyway After it's printed up, of course, the notes turn up

"Movies have a certain advantage over comics, and vice versa To an extent, comics are cerebral The reader has to provide some input, himself, in the act of reading, he has to participate, and think about what's going on You have time to think about things. If a particular scene strikes you, or if a certain theme causes you to think, you have the time to do so

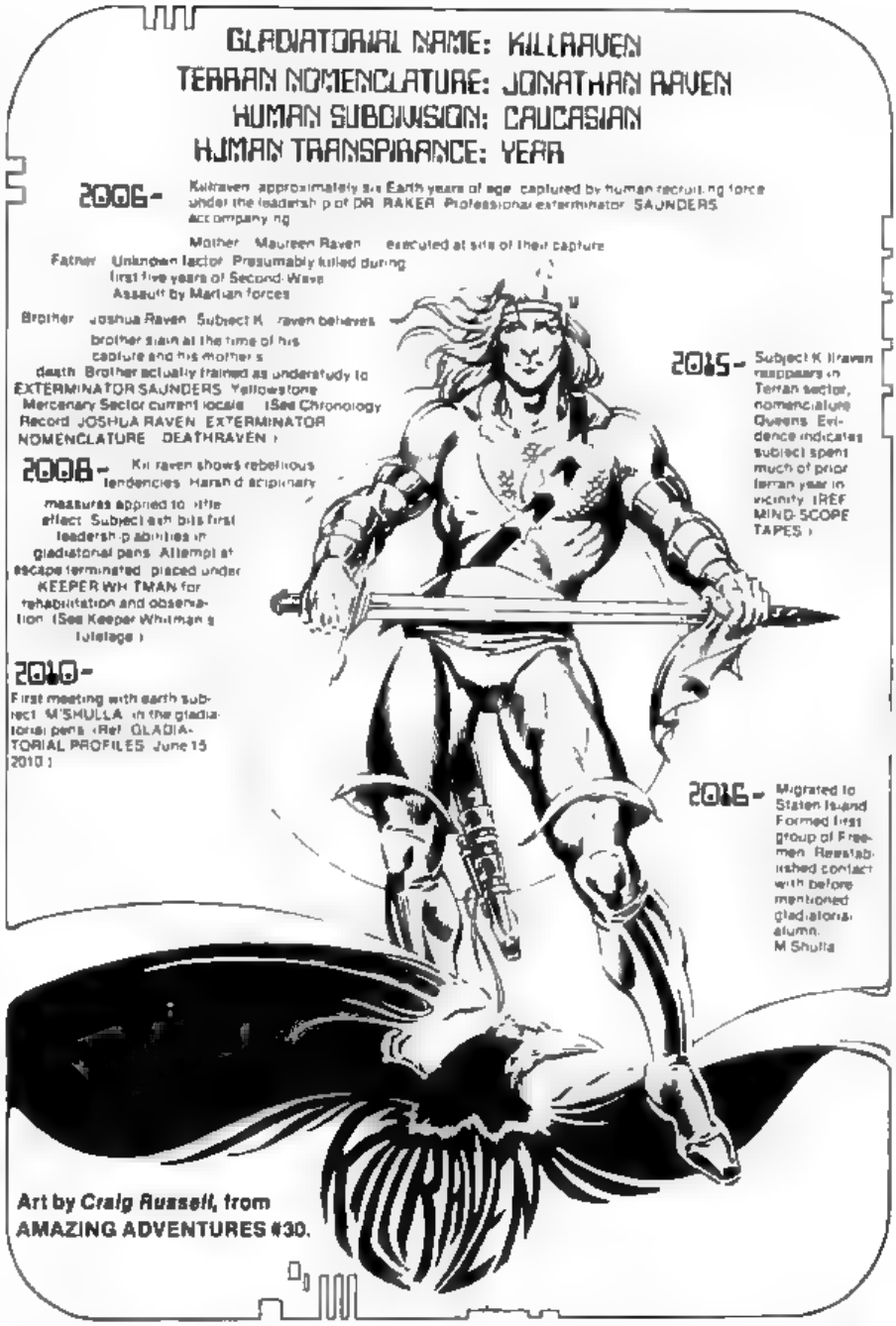
LOGAN'S RUN pencil poster by *Perez*—from the portfolio ***PEREZ: Accent on the First 'E'***, available for $5.75 postpaid from Omnibus Publishing Co., Box 23127, Detroit, Michigan 48223. (Tell 'em FOOM sent ya!)

The bad thing about movies and TV is that you're totally receptive—you don't really get a chance to think about something, because it comes on, goes off, and you're already into the next scene. If you're thinking about what you just saw, then you're not going to be absorbing what's coming next, so you have to be in a totally receptive state. You can only think about a film or a TV show after it's over, and by that time, you may have forgotten some of the nuances or thoughts that were sparked by it. Aside from that, movies have motion, sound, and real people rather than artistic interpretations—it's like the ultimate medium. So they have a lot of advantages over comics.

"Still, I think Marvel's version of LOGAN'S RUN was superior to the movie version. After seeing the film with the Bullpen gang, I spent the next several hours raving about what's wrong with science fiction on the screen and how it's so frustrating to see a film and realize the way it should have been done. I went on about it to the extent that when I finally accepted the assignment, *Steve Gerber* came rushing up to me and shouted hysterically, '*You?!?* You're scripting LOGAN'S RUN? After what you said about it?' (Laughter) But I felt—and I think that the comic proves this—we could take a weak film and turn it into a pretty solid story.

"I never heard a word from M-G-M, but *William Nolan* put a Sandman named Dakk in the book LOGAN'S WORLD. I don't know if that's just a coincidence, or a subtle acknowledgement, since I've never spoken to him.

"I think that I'd like to do another movie adaptation. Because I assumed—totally without justification, as it turned out—that adapting a screenplay would be relatively easy. As it turned out, it was a much more difficult assignment than I'd anticipated. I had to write dialog, provide motiviation, bolster characterization and so on. Yet, in a strange way, I also sort of enjoyed it, and would definitely like to try it again."


GLADIATORIAL NAME: KILLRAVEN
TERRAN NOMENCLATURE: JONATHAN RAVEN
HUMAN SUBDIVISION: CAUCASIAN
HUMAN TRANSPARANCE: YEAR
2006- Killraven approximately six Earth years of age captured by human recruiting force under the leadership of DR. RAKER. Professional exterminator SAUNDERS accompanying. Mother: Maureen Raven executed at site of their capture. Father: Unknown factor. Presumably killed during first five years of Second Wave Assault by Martian forces. Brother: Joshua Raven. Subject K. raven believes brother slain at the time of his capture and his mother's death. Brother actually trained as understudy to EXTERMINATOR SAUNDERS. Yellowstone Mercenary Sector current locale. (See Chronology Record: JOSHUA RAVEN, EXTERMINATOR NOMENCLATURE: DEATHRAVEN.)
2008- Kil raven shows rebellious tendencies. Harsh disciplinary measures applied to little effect. Subject exhibits first leadership abilities in gladiatorial pens. Attempt at escape terminated; placed under KEEPER WHITMAN for rehabilitation and observation. (See Keeper Whitman's folelage.)
2010- First meeting with earth subject M'SHULLA in the gladiatorial pens. (Ref: GLADIATORIAL PROFILES, June 15, 2010.)
2015- Subject K. Raven reappears in Terran sector, nomenclature: Queens. Evidence indicates subject spent much of prior Terran year in vicinity. (REF: MIND-SCOPE TAPES.)
2016- Migrated to Staten Island. Formed first group of Freemen. Reestablished contact with before mentioned gladiatorial alumni, M'Shulla.
KILLRAVEN
Art by *Craig Russell*, from AMAZING ADVENTURES #30.

DON McGREGOR

KILLRAVEN
WARRIOR OF THE WORLDS

"I'm not one of those writers who thinks, 'If I had this comic, I'd do that.' I'm generally too involved in putting all my creative energy into the series I am doing at the moment. So I was caught off guard when I was given WAR OF THE WORLDS at a writers' meeting. Two or three other writers had already worked on the series, by that time, and each naturally had his own direction in which he tried to take it.

"Initially, I decided WAR OF THE WORLDS would be my 'fun' comic-book, because THE BLACK PANTHER, which I was also doing at the time, had become such a complex strip in theme and character and setting and plot. I would play WAR OF THE WORLDS straight, and not become too emotionally involved with it. That did not work out, however, and after about two issues, the characters had already begun to assume dimension, and I'd started the introduction of new characters. Carmilla Frost and Hawk became very complex characters, and seemed to be growing more complex all the time. The more issues I worked on, the more possibilities I saw for them as characters. And the more issues I worked on, the more possibilities I saw for the strip as a whole—especially when *Craig Russell* took over the art chores. Craig opened up new artistic vistas for the comic, and inspired me.

"Craig and I worked very closely together. I would type him a full plot with dialog, breaking it down page-by-page, sequentially. We even spent nights at Marvel Comics working, and I would often end up sleeping on the couch in the reception room.

"In the issue previous to the one I scripted, *Herb Trimpe* had drawn a bald headed character who wasn't named in that issue I decided to call him Old Skull, and he grew on both Craig and I I think he became our favorite character, and we had to watch out that Old Skull didn't take over the comic The supporting characters can sometimes be more interesting than the major characters! Although, I have to admit that Killraven is equally intriguing His character has not even begun to be revealed. I've hinted at it in many of the episodes—for instance, in 'Only The Computer Shows Me Any Respect,' and 'The 24-Hour Man,'—hinted at some of the aspects that make Killraven such a pivotal point in this war of the worlds Many of the clues as to what exactly makes him so important are there, especially in 'Only The Computer Shows Me Any Respect,' where we begin to get a glimpse of what it is about Killraven that makes him so special I still have plots for at least two more years of the series I don't remember all the titles, but one was, 'Last Ring Around Saturn ' They would have gone to Mars. We were working toward an issue that would have carried the war of the worlds to Mars

"I never once thought about the Marvel Universe continuity. I loved the series being separate, Killraven was set in his own time, and didn't violate anything in the Marvel Universe

"I think there was a diversity to the series that I enjoyed A reader could never know what to expect from issue to issue, what would crop up or what we would be trying next

"For instance, in 'The Day The Monuments Shattered' I have a social satire, but the next issue, 'Only The Computer Shows Me Any Respect,' is a rather surrealistic excursion, a fantasy head-trip I'm kind of proud of that issue, because it provided a little examination of fantasy, and made a statement that perhaps too much fantasy is not all that good for you

"From all the fantasy elements of the computer story, and all the surrealism and all the dragons and talking bunny-rabbits and singing celery stalks and such, we went straight to 'A Death In The Family,' which is realistic and relentless drama I was also trying different writing approaches, and in that particular issue, I was hoping to do the comic essentially all in captions Unfortunately, a lot of errors and so forth crept into that issue Some copy was dropped, and was supposed to be put back in, but never reappeared So Killraven says, 'I had a mother.' And you wonder, why did Killraven say, 'I had a mother'? It's a non sequitor

"Even so, it's still one of my favorite comics Craig just did a tremendous job of conveying emotions

"Anyway, getting back to the differences between issues, in 'The 24-Hour Man,' we did what could best be termed a bizarre love story. It is, in many ways, a sad story. Love stories often are, because they reach in to all the vulnerable spots that people have, and it's incredible to me that this comic exists

"'Red Dust Legacy' is a moralistic comic-book of rather epic proportions, because it spans planets and touches on the moral conflict that alienates and separates all the characters, leading to a final confrontation The next issue, 'Arena Kill,' was done entirely with dialog, as opposed to 'A Death In The Family,' which had been done entirely in captions

"I guess 'Mourning Prey" speaks for itself. It is my favorite Killraven comic The reason we tossed in Old Skull waving good-by and saying, 'Th-that's all folks' is because we had learned that this would be the last issue Craig put it in and I decided to keep it Some people hated it *Steranko* hated the fact that it was there. Other people thought it was the crowning touch *Steve Gerber* thought that was the only good point in the whole comic "

ROY THOMAS

"I first heard of the movie about two or three years ago, when it was called *THE* STAR WARS

"*Ed Summer* introduced me to *George Lucas*, and we had a couple of dinners together George didn't really talk much about it, other than to say that it was a science-fiction picture with a big budget Later, *Charles Lippincott* showed up in New York Charlie is the media projects co-ordinator, and he was in charge of all the other things connected to the movie —the comic, the paperback books and the merchandising. At that particular time, they were still a little worried about the movie, because it was science-fiction and they felt that science-fiction had not done terribly well

"They felt the picture needed a lot of help

"They were working on the science-fiction paperback, and they decided they wanted a comic-book They approached Stan in passing, and he was not terribly interested in it, I think partly because of the title, STAR WARS—it was not a character name Charlie showed me a number of 'sketches,' as they were called —they were really full paintings by *Robert McQuarrie*, which have since been published as a portfolio Anyway, he showed me the sketches and told me the whole story, and I was hearing words like Wookie, Darth Vader, Luke Starkiller (which was his name then), Han Solo, the Death Star, the Empire and so forth, so I was rather interested This was during the time that I was working on CONAN, mostly, and I thought it would be interesting since one of my pet projects has always been to try and make science-fiction salable With UNKNOWN WORLDS OF SCIENCE-FICTION, we had come very close; at least we hadn't lost money, which was a step in the right direction

"So I went in and plugged STAR WARS

"I was convinced the name STAR WARS was a good name for a comic—after all, WAR OF THE WORLDS had sold reasonably well, without the name of a character for a title, before it was changed to KILLRAVEN There was some discussion about whether we should do it as a black-and-white or as a color comic I felt that I'd rather do it as a color comics series Finally, they went along with my idea, with the stipulation that at least two issues would appear before the movie did. They wanted to hedge their bets by having this comic out, helping with the publicity

"I chose *Howie Chaykin* as the artist Star Wars Corporation never really had much to do with the comic, except that they gave me a copy of the script, and they gave Howie full co-operation with dozens and dozens of stills Unfortunately, most of the technical effects weren't done yet And, of course, when you get stills, you only get it from certain angles —so you don't really see how things are going to move It was under those circumstances that most, if not all, the STAR WARS issues adapting the film were penciled When I saw the rough cut, none of the aerial battle was there none of the technical effects with the ships, at any rate There was just a lot of WWII dogfight footage, in place of it. They'd show Luke Skywalker or someone else shooting, then they would cut to a shot of WWII planes Darth Vader still had the original voice of the actor who actually played him, not James Earl Jones, and we never did get any shots of the aliens in the cantina sequence, because the original aliens were entirely different and they added new ones later as inserts Therefore, we never had a chance to see the aliens in the bar scene, and things of that sort The fact remains that the real accomplishment of the STAR WARS comic, to me, is that it *was* there, it *was* done—and fairly well, at that The fact that it was done at all is rather amazing We didn't have something like six or

Solo, Skywalker and associates, by the *New York Tribe*.

seven years to get it together, like George Lucas did. He worked on that movie from four or five scripts which are almost totally different. For instance, the original Darth Vader was actually a minor character with little more than a name. The original Luke Skywalker—Luke Starkiller—was a 40-year-old general. The original Han Solo was an amphibious, seven-foot creature.

"In adapting the story, I worked out a deal with Howie, because the thing that interests me most about comics is not the writing, but the putting together of deals or of people or of ideas to get the material done. So I worked out a deal with Howie to break down the story, after we'd discussed how to pace it, and he did a very good job.

"As a matter of fact, since I had already seen a rough cut of the movie by the time I'd written about half the first issue, I never actually finished reading the script from beginning to end until after I'd finished the comic book. *Steve Leialoha, Tom Orzechowski* and I had been up at George Lucas' home—which has this large projection room—along with a lot of other people, which included *Steven Spielberg*, to see a rough cut of STAR WARS. I picked up a copy of the paperback novelization and used it for the adaptations. Depending on which issue I was writing, I used varying amounts of copy from it, to keep both the comic and the paperback rather consistent.

"I don't think that either 20th Century-Fox or George Lucas had any suspicion how big the movie would be—that it would gross something like $150,000,000 (by last count). What is really amazing is that with some 10,000,000 copies of the Marvel adaptation in print—up to and including that strange paperback with the really tiny pages—it may be the most-successful, most-reprinted comic of all time.

"The real hassle came when the movie actually appeared—because, by that time, Howie and I had moved beyond it with our storyline in the comic. I had lunch with Charlie, George and Mark Hamill and we discussed the problem. We weren't sure where we were going with Luke Skywalker and Princess Leia or any of the others. The only character we felt we could do anything with—as long as we kept it open for him to return to meet Luke Skywalker—was Han Solo and his first mate, Chewbacca. So Howie and I decided to do 'Han Solo' comics for a couple issues, as kind of a holding action. We couldn't use Darth Vader, because he had disappeared, and nobody knew whether or not he would be appearing in the second movie or the second book—so we could only show him in flashbacks.

"It gave us a chance to introduce some new characters, because if you can't use the regulars except in certain ways, your only alternative is to introduce new characters. It was interesting to me that someone wrote in a letter recently to the effect that having a six-foot green rabbit was really too much. That struck me as really amusing. Not because it was either a great or poor creation, but just that, once something is done, it seems inevitable. Some purists claim that anything that isn't derived from the released version is out of the spirit of the movie. The thing is, there's definitely a spirit to the finished STAR WARS movie, but there was also a certain spirit to the various scripts I saw for inspiration. One of the characters in the bar sequence, in fact, reminded me of Porky Pig, which sparked me to create the green rabbit.

"After that, I figured it was time to move on, since working from more movie scripts doesn't interest me as much as adapting works of literature. I'm more interested in books than movies or television, because I feel the latter are a lesser art form—primarily because they are so collaborative. George Lucas came as close as anyone ever can in a movie to having it be his own work. But, actually, as far as I'm concerned, the thing I'm proudest of that I've done for Marvel in the science-fiction field, in regard to quality, is UNKNOWN WORLDS OF SCIENCE FICTION."

FOOMtastic British Feature Page!

TM & © 1977, 1978 20th Century-Fox

STAR WARS ACROSS THE WATERS!

It's no secret that STAR WARS is the sensation of the nation—and of the world, as well! But did you know the same is true of the bashful Bullpen's latest British blockbuster—STAR WARS WEEKLY! Not only is the pulsar-powered periodical breaking sales records, but it's also setting the avid Anglos on their ears, because in addition to the Star Wars stories themselves, we've tossed in poster pin-ups and some of the best classic Marvel comics S-F we've ever produced in the past! Wotta package!

As a special treat, we're featuring here for the first time in America cover art from STAR WARS WEEKLY by Humble *Howie Bender* and Trail-Blazin' *Tony de Zuniga!*

Stay tuned for more British news as it breaks!

THE 1978

FAVORITE MARVEL MAG
AVENGERS (by Shooter and Perez)
X-MEN (by Claremont and Cockrum)
HOWARD THE DUCK (by Gerber and Colan)

FAVORITE MARVEL COVER
AVENGERS ANNUAL #7 (by Starlin and Rubinstein)
AVENGERS #160 (by Perez and Marcos)
AVENGERS #167 (by Perez and Austin)

FAVORITE MARVEL STAR (male lead)
[redacted]
CAPTAIN AMERICA/SILVER SURFER (tie)
[redacted]

FAVORITE MARVEL STAR (femme fatale)
MS. MARVEL
HELLCAT

FAVORITE MARVEL WRITER
ROY THOMAS (CONAN, STAR WARS, etc.)
LEN WEIN (HULK, SPIDER-MAN, etc.)
CHRIS CLAREMONT (X-MEN, MS. MARVEL, etc.)

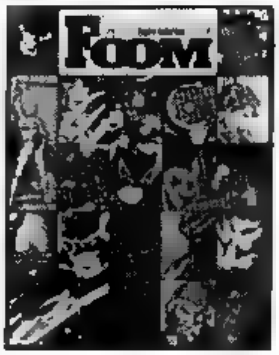
FAVORITE MARVEL ARTIST (penciler)
GEORGE PEREZ (FANTASTIC FOUR, AVENGERS, etc.)
JIM STARLIN (WARLOCK, etc.)
JOHN BYRNE (IRON MAN, X-MEN, etc.)

FAVORITE MARVEL REPRINT MAG
MARVEL TALES (featuring Spider-Man)
MARVEL'S GREATEST COMICS
(featuring the Fantastic Four)
MARVEL TRIPLE ACTION (featuring The Avengers)

FAVORITE MARVEL REPRINT STORY
"MARVEL BOY" (MARVEL SUPER ACTION #4)
"THE THING ENSLAVED"
(MARVEL'S GREATEST COMICS #'s 72-75)

Compiled by Warren Storob

FOOM AWARDS

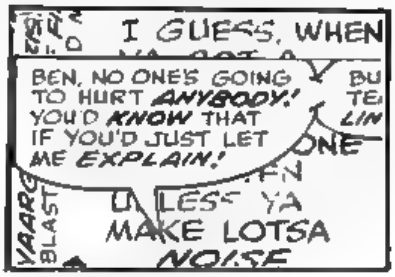


FAVORITE ISSUE OF FOOM
FOOM #18 (THE DEFENDERS)
FOOM #17 (STAN LEE)

FAVORITE SINGLE FOOM FEATURE
STAN LEE INTERVIEW (by KRAFT, ish #17)
DEFENDERS SAGA (by Macchio, ish #19,
DEFENDERS DIALOGUES (ish #18)

FUTURE FOOM SPOTLIGHT
THE AVENGERS
THOR
HULK

FAVORITE MARVEL ARTIST (inker)
JOE SINNOTT (FF, etc.)
PABLO MARCOS (AVENGERS, etc.)
ERNIE (CHUA) CHAN (CONAN, etc.)


I GUESS, WHEN
BEN, NO ONE'S GOING TO HURT ANYBODY! YOU'D KNOW THAT IF YOU'D JUST LET ME EXPLAIN!
UNLESS YA MAKE LOTSA NOISE
VAARG
BLAST

FAVORITE MARVEL LETTERER
JOE ROSEN
JOHN COSTANZA
TOM ORZECHOWSKI

FAVORITE MARVEL COLORIST
GLYNIS WEIN
PHIL RACHELSON
MARIE SEVERIN

FAVORITE MARVEL COLOR STORY
"THE FINAL THREAT" (AVENGERS ANNUAL #7)
crossover with "DEATH WATCH"
(MARVEL TWO-IN-ONE ANNUAL #2)
"WHO REMEMBERS SCORPIO—?" (DEFENDERS #'s 48-50)

FAVORITE MARVEL BLACK & WHITE STORY
"STAR-LORD" (MARVEL PREVIEW #11)
"LO, THE SUB-MARINER STRIKES" (RAMPAGING HULK #9)
"AND THEN THE X-MEN!" (RAMPAGING HULK #2)

Special FOOM Sneak Preview:

The American Eagle!

By Ron Wilson

"The American Eagle started out as a concept—a character who is filled with emotion and really has something to stand for. I figured we needed an Indian character with style, with a new twist and with charisma—something a little different, that really hasn't been done in terms of an Indian character appearing as a super-hero. There have been a few Indian characters in comics—but I don't think any of them have the intensity to really stand forth as a character that is a symbolic figure for America. There will be sort of a controversy, because Captain America is saying that he's the true symbolic figure of America. I think the two characters will meet, sooner or later, since both are of such symbolic stature.

"The American Eagle was created when *Marv Wolfman* was editor. I brought in a costume design and showed it to Marv, and he liked it so much that he said, 'Hey, if you can get a writer who can do something with this character, then it's a go.' So I called up *Doug Moench* on the phone and said, 'I've got a new idea that I think you can handle.' Doug came into the city from Pennsylvania and saw the drawing, and felt it had a lot of power and guts—and that the character had a solid foundation and would make the basis for a great story, so we started from there. Then, when *Archie Goodwin* became editor, he was also for it, and now *Jim Shooter* likes the character, too—in other words, it's had the approval of three consecutive editors, so we did have the support. We've been waiting for a slot, I guess for at least a year, in MARVEL PREMIERE. We were on a waiting list, and at last we got the okay from Jim Shooter to go ahead. So as soon as we get it done, it'll appear in PREMIERE. And if there's sufficient feedback and sales ratings, then I figure the AMERICAN EAGLE will be considered for its own comic.

"This thing is Doug's and my baby—we throw ideas at each other and, y'know, we compromise on the way it will come out. It's on equal terms. I've always had the fantasy of creating a Marvel super-hero. It's always been in the back of my mind. We both hope good things will come of it.

"The American Eagle, himself, is a character with very intense emotions; just like all super-heroes, he has a compelling drive to conquer the negative force. But, there's also a 'ROOTS' aspect to the character—a lot of his people have suffered, and this flame is still burning within him. It's not that he's an anti-establishment person or a militant—it's just that he's seriously concerned for the Indian peoples confined to reservations today. He has great forgiveness within his heart, but he always has flashbacks, remembering all the hell his people have gone through. This gives him the drive to be what he is today, in terms of fighting harder in a more positive way for himself and for the world. We don't want to get too heavy, we don't want to turn readers off with heavy philosophy, but we want them to be aware of what has happened.

"In the art, I'll be doing something different, in terms of trying to be more innovative and more illustrative and getting into a more realistic approach in drawing the American Eagle. In other words, it'll be packed with super-hero action, but I want to mix it with a realistic approach. I've been studying realistic drawings and I've been getting more into emotions and into conveying my own feelings, because when one is creating a character, he has to be *inside* of that character, he has to really *feel* what his charcter is feeling—otherwise he can't convey it to the reader. Just like a writer, I have to believe in my characters, have to see them move, see them react, and then they begin to take on a life of their own.

"A lot of people are destroying nature in the process of inventing new ideas. They don't care about the consequences. And I think this will eventually destroy man, but the American Eagle wants to preserve nature. He wants to be a true symbolic figure for America and he has the roots to stand proud and become that symbolic figure."

Original *American Eagle* pencil art by Rampagin' Ron.

Department of in FOOMation

More power-packed pencils by *Ron Wilson*—
from RAMPAGING HULK #10!

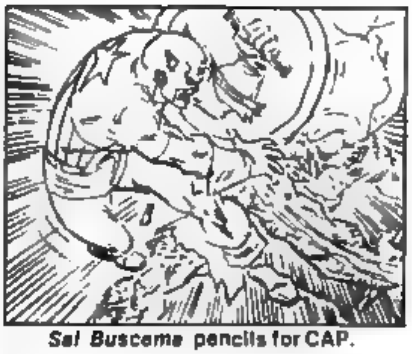
STEVE GERBER

Editor/Writer: HOWARD THE DUCK — CAPTAIN AMERICA

HOWARD THE DUCK #25 features the Ringmaster and his Circus of Crime, and gives us a peek at the home life of Beverly and Dr. Bong who are now married. It also introduces another supporting character (as if this comic needed any more). Her name is Iris Raritan, and it's unclear just who's interested in whom romantically in the comic. There are some strange realignments going on. The Ringmaster story is a two-parter, and #26 will get Howard back to Cleveland. **Gene Colan** has returned as regular artist. The comic is now in a period of evolutionary transition, and some major changes are going to be happening in the next few issues. I see this comic as an on-going chemical reaction, and it's moving toward a different stability than what one would have thought.

In the HOWARD syndicated strip, I've finally reconciled the continuity by adapting stories from the comic book to the newspaper strip, starting with the Winky-Man story, and proceeding from there. So, for the next year or so, at least, we'll be covering events in the strip that have already been done in the comic, and trying to catch up with ourselves, basically.

I'm now scripting CAPTAIN AMERICA, and my first two issues are both 12-page stories, with 5 page back-ups, because of deadline problems.



Sal Buscema pencils for CAP.

Number 221 is my first, and it wraps up the story of the Amendroid in a most unusual fashion. Cap's search for Steve Rogers is going to resume with #222, and we'll be filled in over the next several issues, on the details of his pre-Captain America personal life. I won't be tampering with the origin story at all, but rather presenting the whole series of events that led up to that moment when he walked into the secret laboratory and drank the super-soldier serum. **Sal Buscema** will stay on as the regular artist, with **Joe Sinnott** doing the finished artwork. The end of #222 introduces Animus, a new villain who is linked with Kligger and Jeda and the Corporation. S.H.I.E.L.D. and Sharon Carter will probably be written out of the comic. The Falcon will continue to make occasional reappearances, but the team-up of Cap and the Falcon as a formal think is pretty much over. The OMEGA series will eventually be resolved in Cap, not THE DEFENDERS as previously announced. I will be focusing a lot more on the personality of Steve Rogers, want to give Cap a life outside of his costume.

I'm also temporarily doing several special issues of other color comics—among them THE AVENGERS—and there's a strong possibility that I'll be producing another KISS SUPER SPECIAL as well.

JIM SHOOTER

Editor: TWO-IN-ONE — AVENGERS — MS. MARVEL — X-MEN — TEAM-UP — HULK — IRON MAN — SPECTACULAR SPIDER-MAN — HUMAN FLY — MAN FROM ATLANTIS — GHOST RIDER — DAREDEVIL — MASTER OF KUNG FU — GODZILLA

Archie decided to step down and be a writer/editor, so Stan asked me if I would take the job—since I was the associate editor and second in command. It's a challenge and an honor, and my only major change at the moment will be to try to get the writers and artists more interested in their work. The more interested they are in what they're doing, the better they'll do. To that end, I'll probably try to accommodate—as much as I can—more of their creative impulses. Specifically, I'm trying to arrange to get our best writers and artists' schedules cut back to the point where they can occasionally do special projects because special projects are exciting. They are a reward in themselves because they're different. They get a lot of fan attention, too, and that's very gratifying.

Jim (Trouble) Shooter.

I'll be trying to help writers and artists do what they'd like to do. We're talking about starting another title, like PREMIERE, but a larger format magazine; we don't know yet whether it'll be a dollar comic or an annual, but we want to have at least two features per issue, so we can do some really experimental stuff that doesn't have to be the cover feature.

"We'll be doing a color Hulk magazine which will replace the black and white RAMPAGING HULK. This will be like the MARVEL SUPER SPECIALS and will more-or-less be tied in with the successful TV specials. We'll also probably be doing a SPIDER-MAN SUPER SPECIAL to tie in with the TV shows, as well as a DOCTOR STRANGE and maybe a SUB-MARINER. We've also been talking about doing some sort of special-format comic with THOR.

"We've got so much good stuff going at Marvel—and there are so many great things about Marvel, so many great people—that I think we have a very good mix and a very good bunch of people producing a very good product on a levels. We have a very fine crew and we're doing the best comics that are done—though I think we can always improve and I want us to.

Being editor-in-chief of Marvel is not a case of being in control, but rather is like being elected, in that you are picked and, once in, you find yourself representing the writers and artists and staffers, fighting their fights and representing them to the company, while representing the company to them. You try to do the best you can for both. I think that the reason so many editors have gone through this job—or this job has gone through them, is that Marvel still has a small-comics-company structure. Our editorial department still operates like it did when Marvel had 12 titles. Back then—when everyone sat basically, in the same room—there was no communications problem: if you had a question, you simply called out, and you got an answer immediately, because everyone was in the same area. Now there are more people, and it's a little more complicated. We're going to initiate at least some token procedural changes so that things don't get lost and bogged down constantly. Instead of having two associate editors in charge, reporting directly to the editor-in-chief, there will be three—two for the color comics, and one for the black-and-whites. Each will be responsible for a certain amount of titles, and each will have an assistant. So there will be three teams—and those three teams will handle everything. I'm hoping that will take the pressure off the editor-in-chief, so that I can stay on top of everything.

I'm going to continue to script THE AVENGERS. But we're pretty far behind schedule, so I'm going to concentrate on bringing everyone back on schedule—including me. I'll be continuing the plot line that I've mentioned in previous issues of FOOM—that is, the twelve-issue epic. It's unfortunate that **George Perez** is no longer the artist, but **Sal Buscema** is doing some really nice stuff in the meanwhile. The story itself is concerned with the mysterious enemy who is working behind the scenes to alter the course of events in the universe. The Guardians are still involved, and the Avengers are about to confront the Collector. So it's all building to its conclusion. The thing has grown since its inception, gotten more involved. The payoff is coming, and it's working out pretty well. After that, I'm going to swear off epics for a while.

CHRIS CLAREMONT

The April issue of MS. MARVEL is a special issue with art by **Carmine Infantino**. It co-stars Captain Marvel and wraps up a lot of the outstanding sub-plots that have been running for the last few issues. It tells Ms. Marvel's origin, once and for all, in complete detail, explaining how she got her costume and her powers. **Dave Cockrum** takes over the art with #20, and Ms. Marvel gets a new costume! The comic is taking a totally different direction, and by #23 Carol Danvers will be fired from her job as editor of **Woman** magazine. She'll become a freelance science-fiction writer, instead. There is another special issue in the works, illustrated by Mike Vosburg and guest-starring Vance Astro of the Guardians of the Galaxy, which will explain what happened to Carol's best friend, Sally Petrie. She was last seen falling into the earth's atmosphere back in #12. MS. MARVEL is also going bi-monthly when Dave takes over the art, which is something we've really wanted all along. Now we'll be able to devote enough time to making this a really top-notch title.

THE X-MEN, on the other hand, will be going monthly. Issue #113 continues the Magneto story, and at the end there is a huge battle, with neither side really winning. It ends with the X-Men being dumped into the Savage Land, which begins a new series in #'s 114-116 involving Sauron and Ka-Zar and the return of the Petrified Man—along with the resolution of all the dangling sub-plots from the discontinued KA-ZAR comic. We'll be touching on all the characters' personal lives, showcasing them within the context of each issue, since we really haven't got enough room to devote an entire issue to each character alone. The X-Men are learning with each encounter. They're all growing, so in that sense I really don't know where they're going. Two years ago I could not have said that by issue #112 Jean Grey would become Phoenix. I could not have predicted how any of them would develop—because it's something that just evolves on its own. Art will continue to be by **Byrne** and **Austin**.

MARVEL TEAM-UP #71 may be a surprise project. I don't want to promise this team-up because the legalities haven't been completely worked out yet, but for the record, I will probably be the most unique team-up of all: definitely one of the zaniest—and you will not see its like again. Spidey teams up with the **Not Ready for Prime Time Players**. The story might get pushed back to another issue, but we're shooting for #71. Tentatively, #72 will be Spidey and the Black Widow, and will begin to resolve the plot line I began over a year ago wherein the Widow found S.H.I.E.L.D.'s NYC headquarters deserted. Number 73 will star Spidey and Nick Fury, along with the Black Widow, and #74 will feature Iron Man and the villain Doctor Synne. The art team-up for TEAM-UP is **John Byrne** and **Dan Green**. The TEAM-UP ANNUAL concerns Spidey and the Defenders co-starring Ms. Marvel. Because of Silver Dagger, some of the Defenders and Ms. Marvel have to plunge into the Eye of Agamotto to rescue Clea. All sorts of fun and games, thrill 'n' chills, and spine-tingling adventures.

I'm turning the scripting of IRON FIST over to **Ed Hannigan** as of issue #54. **Mike Zeck** will be the artist.

I'm also working on WHAT IF THE X-MEN HAD BEEN FORMED BY MAGNETO INSTEAD OF PROFESSOR X? The nice twist here is that, by changing the basic circumstances, a major part of the Marvel Universe is changed completely. It has a surprise ending that should impress a lot of people.

There is also a second STAR-LORD in the works, to appear in MARVEL PREVIEW #14. It's a full-length feature with art by **Carmine Infantino**, a cover by **Jim Starlin**, and a sensational story in which Star Lord and ship get a bit more intimate.

ROGER STERN

"In HULK #226, the Hulk takes his leave of Gamma Base and winds up on the campus of Desert State University, Bruce Banner's old **alma mater**. After some rather different escapades there, Doc Samson starts psychoanalyzing the Hulk to find out the reason for his raging brutality. The Hulk literally goes on the couch. (Laughter.) No, really! Samson has this big couch made out of concrete and steel so the Hulk won't just accidently break it. And even though the Hulk thinks pyschoanalysis is a stupid idea, he goes along with it. It's a real head issue.

"In the HULK ANNUAL, which **John Byrne** and I co-plotted, Hulk meets the Angel and Iceman, and comes up against the power of Master Mold, the Sentinel Supreme, on the edge of near space.

Meanwhile, in the regular comic, we'll see the beginnings of some government investigations into the operation of Gamma Base—and into the question of just who is responsible for the Hulk. For instance, can Bruce Banner be held accountable for the things the Hulk does? Betty Talbot will be

coming back eventually, and we'll find out what she's been doing since she left. We'll also be getting more into the head of General Ross. Ross has been going through some pretty weird changes lately, and he's getting close to having a nervous breakdown.

I've got to say that working on the HULK book is fantastic, simply because of the fellows I get to work with. **Sal Buscema** tells a story like nobody else, he's a real joy to work with. And **Joe Rubinstein**, besides having one of the best Borscht Belt wits around, is one damn fine inker/embellisher.

And speaking of good folks in the art department, I've just gotta mention **Tom Sutton**, who's bringing a great new **BIZARRE** look to DOCTOR STRANGE. Tom will be inking issue #30 himself, to give Ernie Chan a breather. That issue begins a whole new story-cycle for Doc. It begins with the discovery of some slimey, loathsome fear-creatures lurking in the sewers under Greenwich Village. Remember the Creatures of Fear from that two-parter back in THOR #'s 229-230? Well, they're back — but this time, we start to find out just who — or what — is the power behind them. After that little revelation, we're going to introduce a very special lady called the Dream Weaver. And **then**, Doc is going to get involved with an English Demon Cult through a fellow named Murdoch Adams, who was last seen a few years ago in CHAMBER OF CHILLS #4. Adams is 'The Man Who Knew Stephen Sanders'. Outside of Doc, Clea, and Wong, Adams is the only person on earth who remembers Doc's other identity. We'll finally find out what happened to that identity. We'll also be finding out what's happened to the Black Knight, where he is, and who animated his statue in AVENGERS #157. **David Kraft** and I may plot this story as a crossover between DEFENDERS and DR. STRANGE. And of course, I plan to get a little more into Doc's relationship with Clea and the special problems of the master/disciple/lover situation.

Boisterous *Bill* haunts the halls of the House of Ideas with the *Human Fly* and smiling sidekick.

BILL MANTLO

IRON MAN is involved in a three-part adventure that puts him between the Colonizers of Rigel and the New Men of Wundagor. It co-stars Jack of Hearts. Meanwhile, Stark International's main plant on Long Island is being totally refurbished into the industrial complex of the future. It will be comprised of research labs, shipping, the business hub of Stark Enterprises, and everything that's going on at the Long Island plant will lead into a storyline involving the return of the Unicorn and Alex Niven who, along with the second Crimson Dynamo, will probably be returning as the Titanium Man. The Stark LMD will fill in for Iron Man, which leads into an interesting sub plot wherein Tony Stark will be "murdered" by the Spymaster, who will then take over Stark's identity—all the while thinking he's killed Stark without realizing that he's really killed only the LMD. The IRON MAN artists are **Keith Pollard** and **Fred Kida**.

THE SPECTACULAR SPIDER MAN will feature a complicated mystery storyline involving the Scorpion, with art by **Sal Buscema** and **Dave Hunt**. Marv and I will be working together to establish a very close continuity between the two major Spider Man comics. Peter is going to be played up heavily with intense characterization of his friends and school situation, because the title and concept of the book is **Peter Parker**, THE SPECTACULAR SPIDER MAN. Marv will probably be concentrating more on Mary Jane and the events involving the **Daily Bugle**.

Publication of THE MAN FROM ATLANTIS has been suspended with issue #7, which will be the last.

THE HUMAN FLY appeared at the Marvel Bullpen in person not long ago, and announced that as well as being a real-life stunt-man, he's also going to be the lead singer in a rock band. So, we soon be reflecting his new activities in his comic book adventures. We'll also be dealing with an actual stunt he did in Canada, which we'll portray as it happened, including the fact the he failed to do what he set out to do—which was to leap 26 buses with a rocket-powered motorcycle. We'll deal with the fact that he failed, and show what happens when a hero begins to lose confidence in himself. The comic has to be tied to this real life individual so we can't do straight science-fiction or fantasy. The people are real. You can't move them to other dimensions, you can't change their size, you can't have them performing impossible feats. The Fly visited Marvel after doing a series of benefit performances at hospitals for charity, and **D. Jon Zimmerman** photographed it all for a feature called "The Human Fly Comes To Marvel Comics" scheduled to appear in a forthcoming issue. We'll also be announcing a contest with an opportunity to win a special prize for the Marvelite who comes up with a unique situation where the Human Fly can best utilized his powers and abilities. We'll work the winning situation into the storyline, and the prize will be a full page of original HUMAN FLY art work autographed by artist **Frank Robbins**, myself and the Fly.

I'm scripting the FANTASTIC FOUR ANNUAL in cooperation with **Marv Wolfman**. I'll let him tell all about it in his section. All I want to say is that in this story, not one skyscraper disappears, and nothing is lowered into the ground with a giant crane! I can promise you that (laughter).

ROGER McKENZIE

In GHOST RIDER, I'll be winding up the battle between Johnny and Dormammu, and will finally explain exactly who the Bounty Hunter really is. I'm going to make Ghost Rider more of a demon than he has been, he's going to be a little meaner, and this will carry over into Johnny's personal life. I am definitely keeping Satan out of the comic. In #28, Ghost Rider battles and defeats the Orb, who escaped, but leaves his helmet behind in the desert. It's been blasted by hell-fire, and it's popping and crackling like crazy—so we'll have some kind of menace building with that, and coming in around #32, Roxy's still hypnotized, and has forgotten all about Johnny, she's living with this guy named Brahma Bill. There's going to be a lot more of Johnny's motorcycle adventures, starting with #31, even though I know absolutely nothing about motorcycles. When I want him to do a particular stunt with a motorcycle, I'll work it out with **Jim Shooter** or **Dave Kraft**, who know motorcycles. The regular GHOST RIDER artists are **Don Perlin** and **Owen McCaren**.

DAREDEVIL has apparently been betrayed by his fiancee, and will find himself imprisoned at Ryker's Island Prison, which is now controlled by Kingpin. Matt and his fiancee will either reconcile or they'll say, "Forget it." I'm not telling which. The origin of Deathstalker is going to be revealed. We'll finally find out who he is—and why he's done what he's done. Jim Shooter came up with a plausible explanation which I think is just dynamite. Another thing I want to do with DD is to make him even more of a daredevil. I want him to do things that will make normal people freak out, after all, he's a guy who jumps out of windows and runs in front of cars and does all sorts of weird stuff, using the unusual acrobatics ability that he has. The art team for DAREDEVIL is **Gene Colan** and **Klaus Janson**.

DOUG MOENCH

"MASTER OF KUNG-FU" will feature a special epilogue issue illustrated by **Mike Zeck**, to tie up the China Sea series. After that, Shang-Chi will not be going back to work for British Intelligence. His idea is to set up an organization of his own, autonomous of any government, working on various espionage missions, and funded from Nayland Smith's private fortune. They would be a global, trouble-shooting group. They would take on only those assignments for which they knew the cause to be just. All of the main characters would be in this group, plus possibly some new ones. Things are developing in Shang-Chi's and Leiko's personal lives, and I'll be exploring their relationship more deeply, bring out the various tragedies and triumphs that can occur between two people. We have another special issue in the works that focuses on Black Jack Tarr, drawn by **Pat Broderick**, called "Home To Die." It deals with things that happened in Tarr's past during WWI and about his one and only lover, whom he almost married but didn't. The story focuses on Shang-Chi and Black Jack Tarr, who return to the Murder Mansion because of some supposedly Chinese defector—but the plot turns out to involve this woman from Tarr's past. Shang-Chi is himself obviously going through changes; he never stops growing.

"Fu Manchu is featured along with Chi in a forthcoming WHAT IF? Issue. **Rick Hoberg** is penciling it. Essentially what happens is that Shang-Chi kills Petrie, but Smith does not go into the room to stop him before he goes out the window. Smith never tells him that Fu Manchu's

RAMPAGING HULK #10 cover painting by *Mayerik*.

evil so Shang-Chi continues to serve him. And Fu Manchu's next gambit is to take over England. He does this by digging up the corpses of six long-dead Si-Fanm, the best six warriors ever in his employ. Shang Chi goes on this mission to get these bodies, so that Fu Manchu can bring them back to life. They're revived, and they storm Buckingham Palace and take over.

In GODZILLA there's a three-part story going that's a lot like the Toho movies, where Godzilla meets the Mega Monsters from Beyond. Part of that takes place on the moon, and the rest of it is down to earth. An alien race is using these three gigantic monsters to try and take over, so that they can use earth's resources in a space war they're having. The main thing is Godzilla's fight with these other monsters. Godzilla started out being a monster who stomped cities and was a threat to mankind and so on—but lately, in most of the Toho movies, he's kind of a hero. And he really is. Eventually Godzilla reaches New York. Before then, there'll probably be a two-part Hulk clash—but when Godzilla hits New York, then the Avengers or a bunch of superheroes will get involved for a big battle extravaganza. **Herb Trimpe** is handling the pencils excellent as he is with great green monsters.

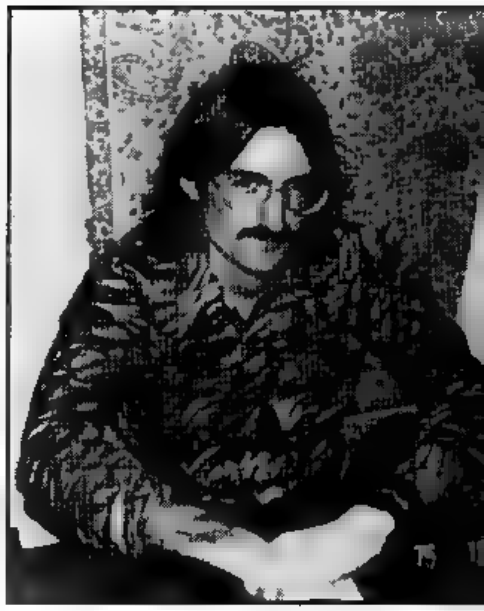
I'll also be scripting THE RAMPAGING HULK #10, the first full-color issue in the SUPER SPECIAL format, from a plot idea by **Dave Kraft**, **Roger Stern** and **Jim Shooter**. It represents a major change of direction, and it's going to be great. I love working with the increased story length. The structure is an encompassing, self-contained, and you can just make a bigger, longer, better story. And it's great.

For the MARVEL CLASSICS I did "A Christmas Carol" by Dickens, which will appear next Christmas. And I did both ROBIN HOOD and ALICE IN WONDERLAND, which will be out this summer. With ROBIN HOOD, all I did was pick out the six classic Robin Hood stories that I thought were best for comics, that worked out real well. With ALICE IN WONDERLAND, I only had to cut two scenes, and it doesn't hurt the plot at all. ALICE has no real plot anyway. It was fun to do.

I just started scripting CAPTAIN MARVEL, and after the Death Grip story, I'm starting a three- or four parter which features Drax the Destroyer. It leads into some action on Titan and deals with some of the concepts that **Jim Starlin** originated, although it will not feature Thanos. **Pat Broderick** is the amazing pencil artist.

ROGER SLIFER

"I've done a few issues of MARVEL TWO-IN-ONE starring the Thing, though I'm not staying on the title as regular scripter. I'll be doing writing and coloring here and there, as needed, turning up where you least expect it. For instance, I'm working on an AVENGERS ANNUAL with **George Perez**. That's going fairly well. The villains are going to be the Squadron Sinister, maybe with an additional member—Thundra—provided my build-up in TWO-IN-ONE goes according to plan. It will also explain a rather hazy aspect of the supergroup, about Dr. Spectrum's power gem, which has always been a rather nebulous concept. After having been defeated by Iron Man, Dr. Spectrum mysteriously returned in a DEFENDERS issue that **Len Wein** wrote. Nighthawk questioned him about it, since he assumed he had been captured, and Spectrum very mysteriously said, "Well, you shouldn't believe everything you read." Therefore, in the course of the story, I'm going to explain how Spectrum managed to be with the Defenders even though he was defeated before, and his exact relationship with the gem!



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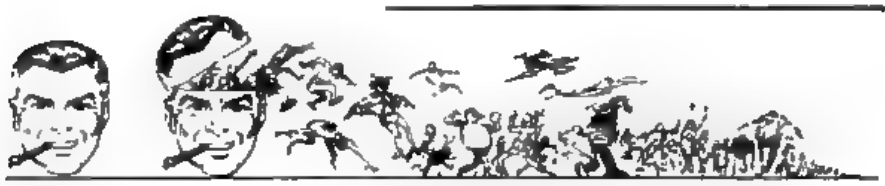


JACK KIRBY

Editor/Writer/Artist: BLACK PANTHER — DEVIL DINOSAUR — MACHINE MAN

DEVIL DINOSAUR is going to have all the adventures that a major and unique character can be expected to have. There are even going to be super-villains! I really don't want to elaborate beyond that, except to say that DEVIL DINOSAUR will get a lot more dramatic. I started Moon-Boy off as a sidekick for Devil Dinosaur, though there'll be occasions when Moon Boy could very well have his own separate adventures. There'll be various female supporting characters, and so on, but Devil Dinosaur is definitely going to be the main character.

As for MACHINE MAN, he's a persecuted machine—and he's a persecuted human being, too—so it causes a real dilemma. That's going to be the essence of the storyline. The villains and the heroes and all the people that make up the stories will all be concentrated around that theme. Machine Man himself, will also be receiving many emotional shocks in the future—because the story line demands it. For instance, if you were a machine with a human mind, no matter where you go—even to the supermarket—you're going to receive flak from people because you're different. Naturally, you're going to try to resolve that sort of thing, but you're always going to find yourself involved in conflict. As liberal as everybody is, you know, even at a party, if a machine just suddenly walks in, everyone's going to be startled. And that's part of Machine Man's problem: he's got to make himself acceptable to humanity. As for action, I'll be putting him into situations where he's trapped and has to use his unique mechanical adaptability to escape. I will, in time, reveal which Federal agency is chasing him, but right now I want to keep that secret. I think the announcement—when it comes—will be rather shocking. Anyway, he's a machine that has to act as a man, and he's going to find that it's going to complicate his life no matter where he is. It's a powerful theme. I don't know if Machine Man will attempt to disguise himself, to fit in with humans or not. I'll have to decide that. I have to get to know the character, as well.

"The BLACK PANTHER has to have people to contend with who are equal to his abilities, so you're going to see some very, very good super-villains. He's going to get involved with people in humanistic ways. I introduced his relatives, the Black Musketeers, and according to the response I got, I think people did want to see more of his family. I don't expect the family theme to dominate, but they'll be appearing from time to time. The vibranium is always going to be there, too. You've got this mountain of vibranium there in Wakanda, and the question is, what do you do with it? It could be dangerous. I've got some definite plans for dealing with the problem, but while the problem simmers, the Black Panther will be going through different types of adventures, and he'll end up in a very interesting situation.

"I also did an issue of WHAT IF...? and that was interesting. It involves **Stan Lee**, **Flo Steinberg**, **Sol Brodsky** and **me** in an adventure called "What if the Marvel Bullpen was the Fantastic Four?" So

Jack (King) Kirby.

It's a story about the old Marvel staff, and I think it turned out just great. I did. I think the best I could do with it. It was a lot of fun. I tried to keep us all in character, to show what the heck each of us would do or say in each situation, and I think that comes across as a bit of humor. But it has a good central theme, in which we chase legitimate villains. It comes to a good climax, and I think the readers are going to like it.

The art for the Simon and Schuster SILVER SURFER book is complete now, and Stan's script-ing it. It should be out soon. I think it's a delightful kick doing a comic strip that will be printed as a real first edition book by a prestigious publishing house. They put out quality items, and we expect a very good product. I'm looking forward to it, and I'm going to buy a copy, myself (laughter). Stan and I kept in fairly close touch throughout the project, even though he is on the East Coast and I'm on the West, and I think it worked out fine.

Original DEVIL DINOSAUR pencils by King *Kirby*.

ROY THOMAS

Editor/Writer: CONAN THE BARBARIAN — INVADERS — KULL THE DESTROYER — MARVEL PREMIERE — RED SONJA — SAVAGE SWORD OF CONAN — STAR WARS — THOR — WHAT IF ...?

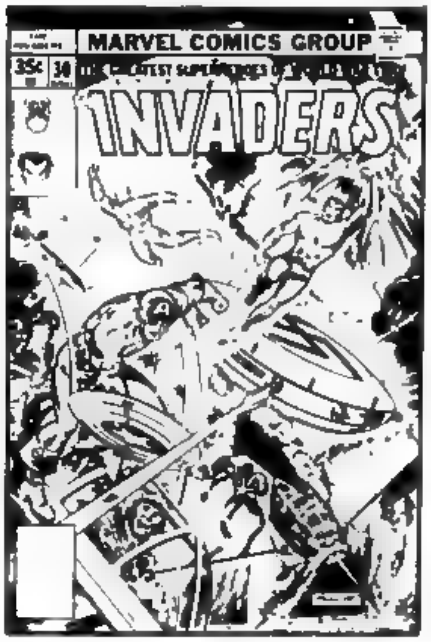
I start scripting THOR with #272, which is the re-telling of a Norse myth, used to segue into a storyline in which the God of Thunder takes a team of Earth born newsmen to Asgard, to do a documentary. That will be a sub-plot running through several issues. **John Buscema** is doing the art for a couple of issues, #'s 272 and 273, and then **Walt Simonson** will be returning. Hopefully, **Tom Palmer** will be the regular inker. John, Tom and I were an old team on THE AVENGERS, and I want to get us back together again.

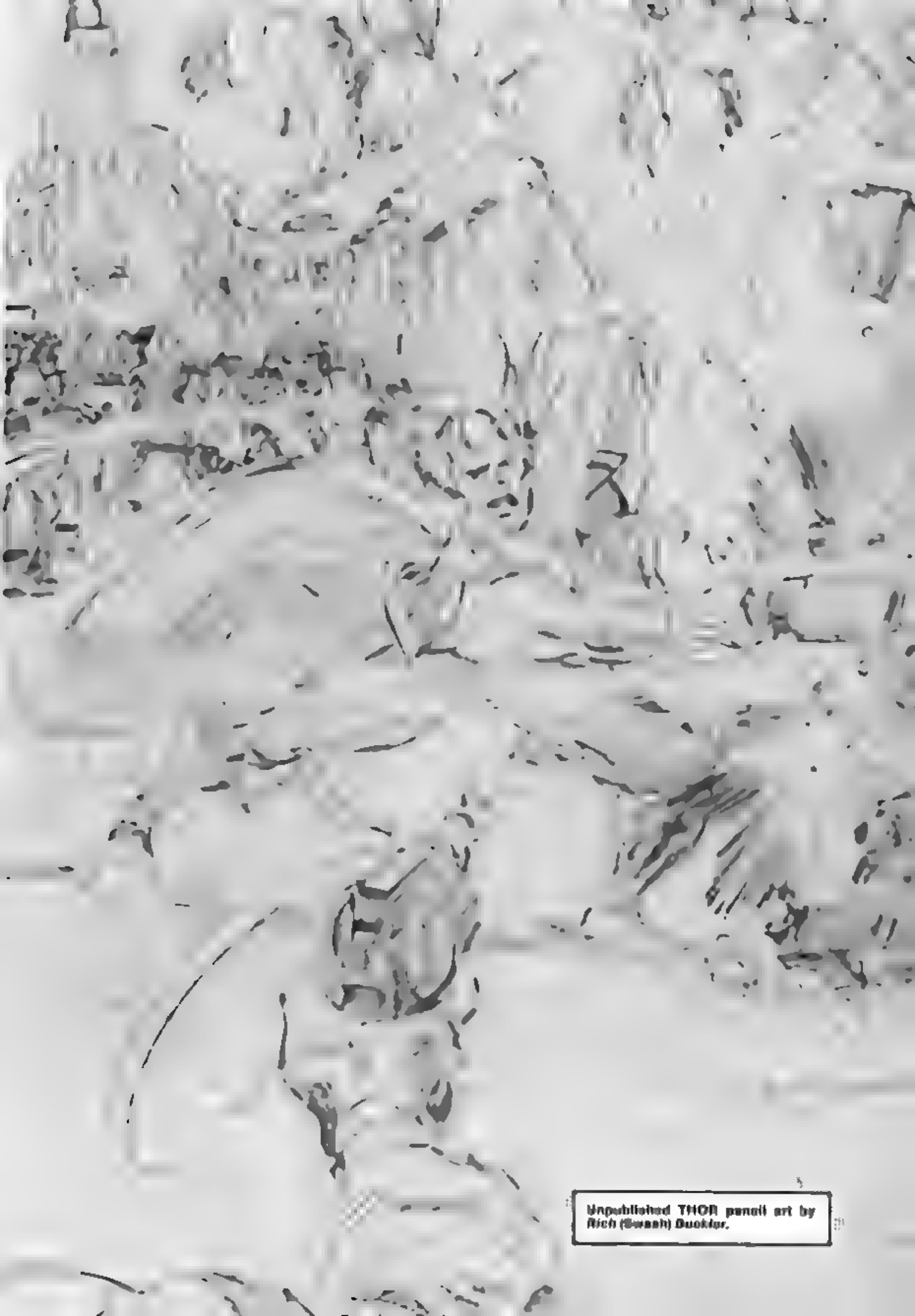
The CONAN comic will see Conan, Belit, and Zula return to Shem to win back Belit's crown which was taken from her when she was a child. That will lead into other areas, including Belit's return to pirating. **John Buscema** and **Ernie Chan** will be the art team on virtually all those stories. Over a period of six months or a year, I age Conan approximately the same length of time in real life that the issues are spaced apart. Conan began as a teenager, about seven years ago; though he didn't look it, and we never said so, he should have been about 16 or 17 years old. Now he's about 23 or 24, he spends about two or three years of his life with Belit, so in the comic he's got about another year left. As everyone knows, he's 40 when he becomes king—and although I'm already publishing some of the later stories out of chronological order in the black-and-white magazine—the regular color comic itself, will not get to Conan's kingship for at least another 15 years. So we've got a lot of adventures ahead.

Sometime soon in SAVAGE SWORD OF CONAN my adaptation of the last of the three Conan as-king stories, "The Scarlet Citadel," will be out. It will be a 42-page adaptation by **Frank Brunner** and **Steve Leialoha**. The cover will probably be by Frank, too. After that, there will be some original stories and some more adaptations.

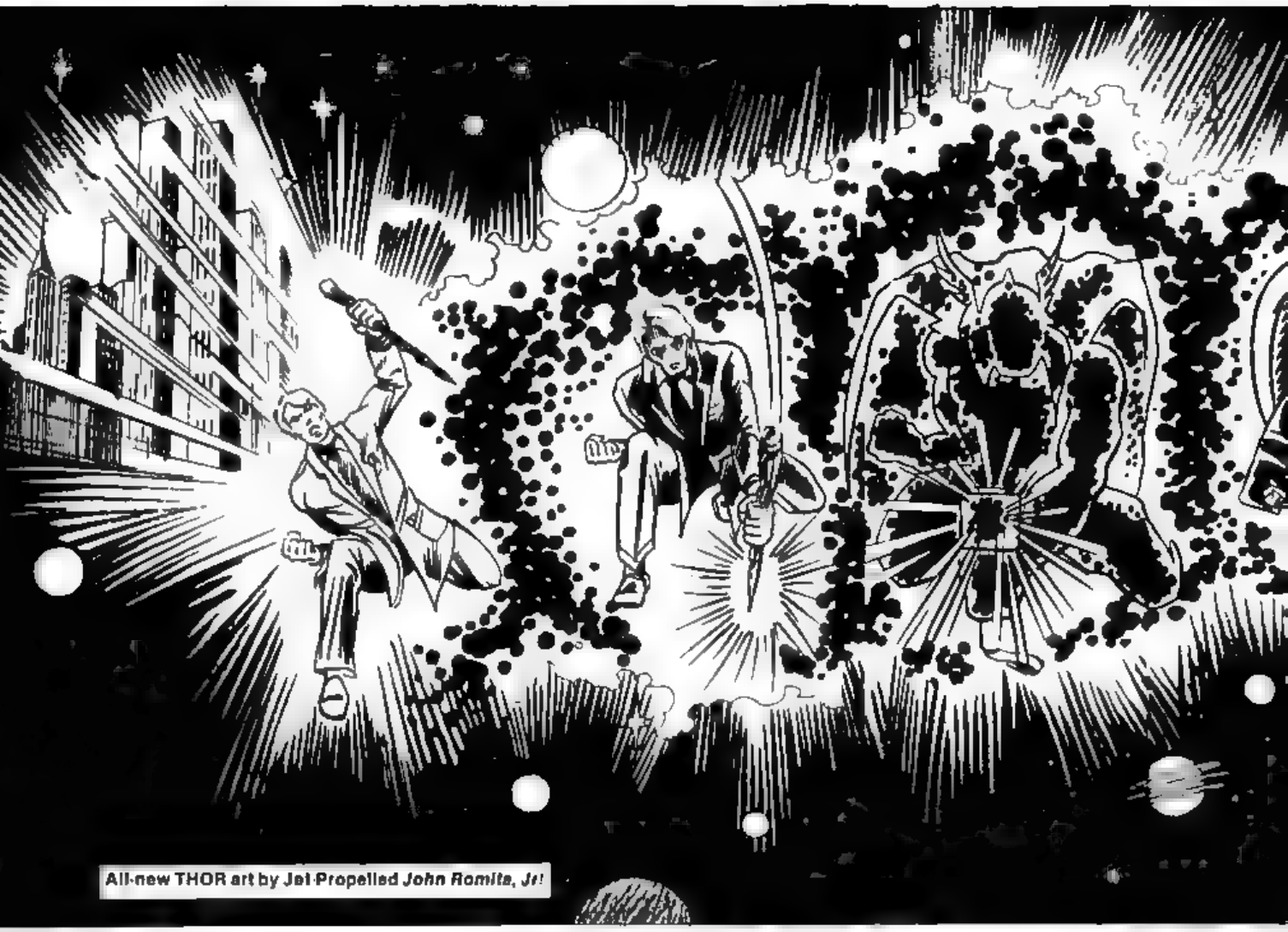
By the way, the current date for the CONAN strip to begin newspaper syndication is late this summer. It's been moved back a little bit. The daily and Sunday strip will be the same storyline—which is, I believe, like the SPIDER-MAN and HOWARD THE DUCK strips, in that respect. John Buscema is, of course, both penciling and inking the CONAN strip.

The next few issues of the INVADERS will be written by **Don Glut**, and edited by me, because of my attempts to get caught up and ahead of schedule. **Alan Kupperberg** is drawing a two-part story about how the Invaders got together several months before the recent GIANT-SIZE INVADERS story—but never met and didn't really know they were fighting the same villain, the Teutonic Knight, at different times. After that, there's another story by Don called "Hell, Frankenstein", which is a variation of a theme commonly used in WWII comics. One of the things I like doing is actually using a theme that was common during the war and then reworking it in a slightly different way for THE INVADERS. That issue will be penciled by **Chic Stone**, and **Frank Springer** is inking all three. After that, I'll be back with several different stories.





Unpublished THOR pencil art by *Rich (Swash) Buckler.*



All-new THOR art by Jet-Propelled *John Romita, Jr!*

including one featuring Thor. Now that I'm writing the regular THOR comic, he'll also be appearing in THE INVADERS since being an immortal, he could have been around in WW I when he wasn't up in Asgard. And Hitler, of course, being such a worshipper of Wagner, wants to try to conjure up Thor. The question is, of course, what will Thor wind up thinking of him? So that should be kind of interesting. After that I hope to have Sgt. Fury and other characters appear from time to time. Also, I hope to eventually incorporate a number of LIBERTY LEGION stories I have on the shelf into some issues of THE INVADERS.

My last issue of TARZAN will be #14. **Don Glut** has done a fill-in issue, with **Pablo Marcos** penciling and **Alfredo Alcala** inking. Beginning with #15, **David Kraft** will be scripting the series.

I'll be concentrating my efforts on THOR, which may also soon have a 60¢ or $1 edition. I'm already working on storylines for it, in which Thor would adventure in a more mythological setting. In fact, one story I had planned for a WHAT IF ? issue, titled "What If Thor Had Fought In The Trojan War?", may now appear in the new format or in next year's annual.

We're talking about going monthly with WHAT IF ? We've got a number of ideas, and "What If Conan Was In The Twentieth Century?" will probably be the next one to appear. **Rick Hoberg** is drawing two stories right now, one written by **Don Glut** and the other by **Doug Moench**. The one by Don is called "What If Jane Foster Had Found The Hammer Of Thor?" She becomes a female Thor with all the obvious problems. Y'know, she walks into Asgard and Odin says, "What's happened to my son? He's turned into a girl." Doug's story is called "What If Shang-Chi Had Remained With Fu-Manchu?" **Marv Wolfman** has a Nova story in the works. "What If Someone Else Had Become Nova?" There's a story **Alan Kupperberg** has drawn, "What If The Avengers Had Been Formed In The Fifties?" which has Marvel Boy, Venus 3-D Man and a couple other characters from mystery stories, as well as Jimmy Wu and the Yellow Claw. I've given **Steve Gerber** and **Clara Noto** permission to go ahead with "What If Red Sonja Met Howard The Duck?" There are a lot of ideas in the works.

The RED SONJA comic is featuring a several-part story called "Red Lace," which is continuing the Hannibal theme. **Clara Noto** plots and writes the comic with me. There are a number of Red Sonja tales drawn by **Dick Giordano** and **Howie Chaykin** scheduled to appear in THE SAVAGE SWORD OF CONAN. **Frank Thorne** is, of course, the regular artist of the color title. I don't really have any long range plans for Red Sonja, as I do for Conan. I'd like to keep her a little different from Conan in that regard.

ALMURIC is now being inked by **Tim Conrad** who also penciled it. There will be at least four 17-page stories appearing, either in MARVEL PREMIERE or as a new title.

Publication of KING KULL has been suspended as of issue #29, which will be the last for a while.

Humble *Howie Chaykin.*

MARV WOLFMAN

Editor/Writer: FANTASTIC FOUR — NOVA — TOMB OF DRACULA — WARLORD OF MARS — AMAZING SPIDER-MAN — SPIDER-WOMAN

"SPIDER-WOMAN #5 is a haunted house type of horror story, and very unlike any previous issues. Spider-Woman is the sole character in the comic—until the last page. **Carmine Infantino** and **Tony DeZuniga** are the artists. I remember the first issue was very nerve wracking for me because I didn't know if I was handling it right or wrong. The second, I was not too pleased with, but the third and fourth really move, and this fifth one is the best yet. The attitude of the whole series is really described in the cover banner, 'To Know Her Is To Fear Her.' I'll be having her dealing more with mystery than other super-heroes have in the past. Issue #6 features Morgan le Fey, who is still an image from the past who is trying to be brought into the present.

"There is a very strong forward moment in THE AMAZING SPIDER-MAN now. I'm trying to progress things at a fairly rapid pace, and there will be several surprises. I'm not sure what villains I'll be using— after the Rocket Racer—but I do know the next will be the Fearsome Fly—who first appeared in the SPIDER-MAN ANNUAL, a couple years ago. I'll be starting a major mystery in a few months. There will be some drastic changes in Peter Parker's life, mostly dealing with Mary Jane. Peter, himself, will be going through an awful lot of changes in the next few months. Aunt May will finally be sent to a nursing home. What **Bill Mantlo, Chris Claremont** and I will be doing is drawing up a chart that'll let us know what each of us is up to in any given issue. So if I have something happening

in THE AMAZING SPIDER-MAN, Bill or Chris could pick up on it very easily in MARVEL TEAM-UP or THE SPECTACULAR SPIDER-MAN—and then I could pick up from that in my next issue! We'll be

able to co-operate on the continuity to an extent not possible before. We really want to have as many cross-over subplots running through the various Spidey comics as possible.

"FANTASTIC FOUR #'s 197, 198 and 199 will have a running storyline that will climax in #200. If it can be worked out, because Stan liked the idea, #200 will be a double-sized issue, to celebrate the anniversary! I hope to work out a crossover between TWO-IN-ONE and what happens in FF #200. See, the various FF ex-members are kidnapped before #200, so that happens in the FF comic, but when the Thing gets kidnapped, I'd prefer that to happen in TWO-IN-ONE, since he has his own series, as well. I really feel we've been getting away from the far-famed Marvel continuity, and it's about time we got back to it.

"I'll also be doing the FANTASTIC FOUR ANNUAL with **Bill Mantlo**. He and I plotted it, he'll do the final scripting, and it'll feature the Mole-Man. We've gone back to the early Mole-Man, not the super-villain, but the guy who was ostracized from society. What he is doing now is kidnapping all the misfits of the world and making a paradise for them under the earth. It's very sad, a regular tear-jerker. It's different from previous FF annuals, in that it's not a big battle issue.

"JOHN CARTER #15 is the final episode of a three-part story, drawn by **Carmine Infantino**. The Legion of the Living Dead attack Helium. After that, I'll have a series of short stories, because **Gil Kane** is no longer the regular artist, and I have yet to pick a replacement. **Al Weiss** will do a two-parter, **Ernie Chan** is doing an issue, **Rudy Nebres** is penciling one, and **Alfredo Alcala** will probably pencil a story, also.

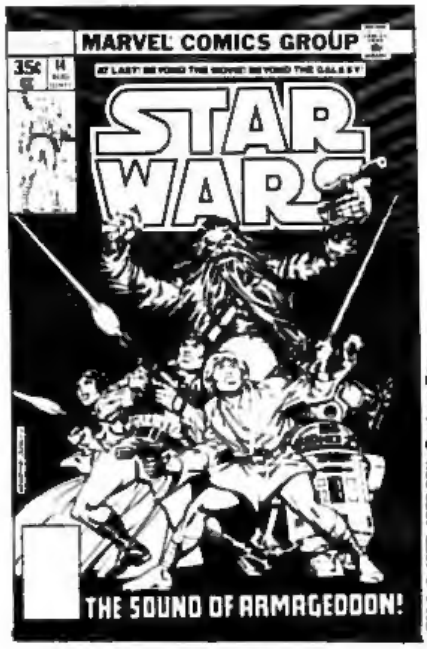
"NOVA #21 features the climax of the Inner Circle story. **Carmine** and **Tom Palmer** are the artists. Rich Ryder's father has been completely taken over by the Corrupter—a guy who chemically changes people from good to evil for a specific amount of time. Consequently, Nova has to fight his own father, which creates quite a problem, and involves his brother, as well.

"In TOMB OF DRACULA, the Prince of Darkness has a massive war with his daughter, Lilith. The art team remains **Gene Colan** and **Tom Palmer**. I've been scripting that comic for over six years now—in fact, #67 is my sixtieth issue—and I like the idea of sticking with a series as long as that. Also, I've had the same art team for the entire run. Tom has missed maybe four issues, but that's all, so it's not only the same writer, penciler and inker—but also, for the most part, the same letterer, **John Costanza**. It's a very nice feeling. And I think it shows that we can keep the comic moving, and entertaining and exciting, with the same concept **Bram Stoker** intended for the character. By that I mean we're telling the story from the point of view of rational people and their encounters with evil. The interesting thing I'd like to make note of is that TOMB OF DRACULA is the longest-running horror series in the history of comics."

ARCHIE GOODWIN

Writer/Editor: STAR WARS

"My plans as a writer/editor are to concentrate on STAR WARS (I'll also be writing the shorter STAR WARS monthly segment for PIZZAZZ). The storyline I've started is a reverse of DUNE, and takes place on a world that's almost entirely water. There are two opposing groups, and Luke and the 'droids are in with one group while Han, Princess Leia and Chewbacca are in with the other. I'm bringing them together, ultimately, and it'll be tied in with the final conflict on the planet. As for the PIZZAZZ adventures, I'll be resolving the storyline that **Roy Thomas** and **Howie Chaykin** started. For the art team on the regular STAR WARS comic, I'm hoping to keep **Carmine Infantino** and **Terry Austin**; for PIZZAZZ I'm going to see if **John Byrne** can do a couple episodes.



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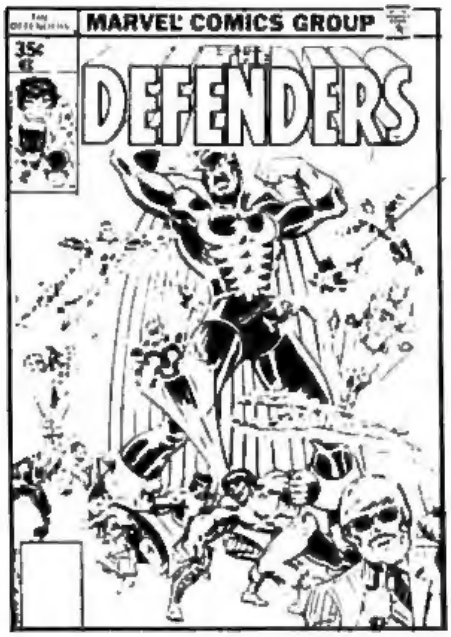

DAVID ANTHONY KRAFT

Editor/Writer: FOOM — MARVEL CALENDAR — MARVEL COMICS SUPER SPECIAL — SPIDEY SUPER STORIES —DEFENDERS — TARZAN

"The bombastic **Beatles** edition of MARVEL SUPER SPECIAL is in the final stages of production, and is shaping up to be far more fantastic than even we could have hoped! You might well wonder what we could possibly do on such a popular subject that hasn't already been done—and the answer to that is **plenty!** Remember, comics is absolutely the only medium which can reconstruct the exact settings, the youthful appearances of the individuals, and the ambience of the times with such accuracy (not even a big-budget movie can bring back the Beatles—and the many people, locales and events which contributed to their incredible career—exactly as they once were). And, to recreate the larger-than-life story of the fab four, we've assembled the very same team who worked together so well on the mind-blasting **Man-Wolf** series a few short years ago—**Dave Kraft, George Perez, Klaus Janson, Tom Orzechowski** and **Petra Goldberg!** The result is a modern day Marvel masterwork!

"And there's much, much more to this major magazine. We've spared no effort and no expense to bring you the ultimate illustrated Beatle book!

"For instance, despite the dozens of books

devoted to the group, not one covers all the many untold Beatle films and featurettes in such depth and detail as movie-expert **Mark Esposito** does here! And, unbelievable as it may seem, we've even uncovered **exclusive**, previously-unpublished **color photos** of the fab four taken during the early days of Beatlemania!

"The magnificent mag also sports an incredibly intricate wraparound cover painting by **Perez & Palmer**, and the whole pandemonious package is produced by yours truly! When Marvel releases a rock 'n' roll SUPER SPECIAL—the emphasis is on **special!**

"Meanwhile, the monthly four-color fantasy mag known as THE DEFENDERS flashes toward the final, fatal resolution of the Valkyrie/Barbara Norriss identity conflict! All will ultimately be made clear in yet another titanic three-part tale, when the dynamic Defenders journey to Asgard! There are plenty of other plans afoot—for a radioactive reconciliation between Codename Sergei and the super-powered Red Guardian, for the paradox in personality called Gemini, and for a riotous fleeting roster of dozens of Defenders—up-coming in future issues. But, heck, I can't spill the beans on all the superhero shenanigans forthcoming—that would be telling!

"Also, since the special FOOM spotlight on Burroughs last ish, I've inherited the scripting of the TARZAN title from Rascally **Roy Thomas**, and I couldn't be more ecstatic! Although I had a hand in co-writing #12, my reign as writer doesn't really begin until #15—but already I've got a sensational all-new storyline set to go. It's a multi-part ape-man epic titled 'Blood Money and Human Bondage,' and it involves a beautiful black princess, murder, slavers, mercenaries...and a mysterious mine shaft that leads all the way to the Earth's Core! Big **John Buscema** is even now applying his artistic ingenuity to the depiction of the Mad Arab, Abdul Alhazred (an unmitigated villain, if ever there was one!). And Big John and I will continue to toil over the monthly YOUNG TARZAN vignettes for PIZZAZZ magazine, too.

Tarzan by Big John

"Other noteworthy news, as Devil-May-Care **Doug Moench** has already announced in his section, is the fantastic new SUPER SPECIAL format in which the RAMPAGING HULK will be appearing bi-monthly! To be-in with the scintillatin' series of Hulk TV specials, the mag will blossom into a biggie, beginning with #10. The first ish in the new format features a rambunctious wrap-around cover painting by Valiant **Val Mayerik**—and those of you who saw a sample of his proficiency with pigments on a recent issue of SAVAGE SWORD OF CONAN know that's a really neat treat! The story itself is a stylish but sensitive Hulk comics novel—complete in itself—creatively co-produced by Devil-May-Care **Doug** and Rampagin' **Ron Wilson!** There are other photos and features on ol' greenskin as a TV star, of course, as well as a terrific bonus text story, titled 'The Runaway and the Rescuer!' written by **D. Jon Zimmerman** and yours truly, and illustrated by a surprise guest artist!

"As for the next number of FOOM, we have a multifarious **Marvelmedia** issue scheduled, which will range far and wide over our incredible output, from TV series and specials to syndicated strips, novels, movies, merchandising, and more! So be here for #22, and we'll let you in on all the Marvelous media secrets! Incidentally, I'd like to apologize for the absence of both the 'Final FOOM Flashes' and 'Next Issue' features last ish—but they got squeezed right out of the 'zine by all the other material we packed in! To avoid ever having that happen again, we've tried a smaller type style—which is just another of our never-ending efforts to give you more for your money at Marvel!

"There are, as usual, other enthusiastic endeavors underway on my part, including SPIDEY SUPER STORIES, a couple more giant-size coloring books, and so forth—but since space is tight I'll spare you the small talk and save a surprise or two for next time!"

***Tom Palmer*'s pandemonious poster painting for MARVEL SUPER SPECIAL #4!**

Perhaps the most noteworthy last-minute change of all is the reorganization of the ever-enthusiastic editorial department under Jim (Trouble) Shooter, who is now editor-in-chief. One of his very first acts was to proclaim a titanic triumvirate of editors to serve under him. The reorganization is as follows: Roger Stern(o) becomes editor of a bombastic batch of color titles, with Slim Jim Salicrup serving as his second-in-command; Bob Hall likewise becomes editor proper of a pandemonious assortment of four-color periodicals, with Jo Duffy as his assistant editor; and newcomer Rick Marschall takes over the reigns of the Marvel magazine line, with Reliable Ralph Macchio as his straight-shootin' second-in-command! There you have it, FOOM folks--the latest in a long line of great Bullpen boosters. We'll have more on the specifics of what the new reorganization means in our revamped "Department of InFOOMation," next ish!

'Til then, hang loose and watch the "Bullpen Bulletins" page in our color comics for further info!

Naturally, all the shuffling and consequent rearrangements mean there are more madcap mix-ups and changes than ever before underway to utterly undermine the "InFOOMation" this time around. We'll do our dad-blamed darnedest to cover most of the major changes right here in "Final FOOM Flashes," as is our wont.

Aw, heck--since we typed the last sentence, we took stock of the many magnificent surprises and switcheroos, and realized there's just no way for us to capsulize them all here in this limited space, so we're just going to concentrate on the new titles, series and so forth! Now, while none of the following plans are necessarily final, they should serve to give you some idea of what we're up to and what you should watch for. Okay, here goes--

A new solo SUB-MARINER title is currently in the creative stages, as masterminded by maestro David Michelinie (who is also, we might add, the new regular writer on IRON MAN, complementing the new regular artist, John Romita, Jr.)!

The return of UNKNOWN WORLDS is quite likely, with STAR-LORD as the lead feature. Remember, MARVEL PREVIEW #14 is even now on newsstands everywhere, and the story and art are simply spectacular. The same team will probably continue producing the series in the new full-color format--Cheerful Chris Claremont, Charming Carmine Infantino and Boyish Bob Wiacek! Speaking of Science Fiction and Fantasy, as we have been all this issue of FOOM, this is a speculative fantasty spectacular to look forward to...and we ain't just whistlin' the theme from CLOSE ENCOUNTERS!

On the subject of full-color SUPER SPECIAL format mags, we might as well level with ya--we're in love with 'em and mighty Marvel is moving into the magazine world in a big way! With #35, THE SAVAGE SWORD OF CONAN graduates into full-color on a regular basis--and even that's not all! Watch for a RED SONJA SUPER SPECIAL, as well as a regular horror title in color, starring a whole new SATAN&!

What'd we tell ya? Soon the entire world will be filled with full-color Marvel magazines--and we can't wait! But lest ye think we've abandoned our color comics, never fear, we've plans a-plenty to put a whole new perspective on the Marvel Comics Group for ya. F'rinstance, a plethora of titanic titles are being readied for release, among them--

THOR IN ASGARD, a 60¢ double-size bi-monthly, starring guess who? (We'll give you a clue: it's not that fella who wrote KON-TIKI and who spends all his time explorin' the earth!)

THE MICRONAUTS, based on the character models of the same name, and written by Boisterous Bill Mantlo and illustrated by Meandering Mike Golden!

SHANNA THE SHE-DEVIL, back in her own book, and in good hands with Steve (Baby) Gerber and Trail-Blazin' Tony de Zuniga!

SHOGUN WARRIORS, based on the popular Japanese characters, by Devil-May-Care Doug Moench and Happy Herb Trimpe!

There's more, natch--much more! But, unfortunately, we're almost out of room. But before we sign off, we just wanna mention one more sensationally stalwart staffer, who is devoting his staff time to helping head honcho Shooter handle the day-to-day dynamics of the Bullpen--Mark Gruenwald! Welcome aboard, Mark ol' mate--and we'll see ya here next ish, along with the loyal legions of the FOOM Force!

Ta ta!

FINAL FOOM FLASHES ! FINAL FOOM FLASHES ! FINAL FOOM FLASHES ! FINAL FOOM FLASHES ! FINAL

FOOM FLASHES ! FINAL FOOM FLASHES